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E · ALFRED · JONES

Catalogue

OF THE

Gutmann Collection of Plate

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J. Pierpont Morgan, Esquire

BY

E. Alfred Jones

AUTHOR OF

"The Church Plate of the Diocese of Bangor"
"Old English Gold Plate"
"The Old Church Plate of the Isle of Man"
"The Old Silver Sacramental Vessels of Foreign Protestant Churches in England"
"An Illustrated Volume on Mr. Leopold de Rothschild's Collection of Plate"
AND
"Old English Plate in the Possession of the Czar of Russia"
etc., etc.

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INTRODUCTION.

THE seventy-three specimens of old plate, mainly of German origin, which are enumerated in this catalogue, were collected, together with a few other objects of Art, by Herr Gutmann, of Berlin, and include some unique pieces, and others of great rarity and value.

The earliest object in the collection, and the only piece of the Gothic period, is the Horn with fine Gothic mounts in silver, dating from the early part of the fifteenth century (Plate I.). The horn has, as is well known, been a popular form of drinking vessel from early times. Its use existed among the Anglo-Saxons, and a fine one, mounted in gilt metal, is in the British Museum. The ancient custom of tenure by cornage in England is commemorated by the historic Pusey horn given by Canute. The transference of estates by the cup or horn, sword or helmet, of the owner, without the formality of a written charter, was continued by the Normans. Horns of ivory, generally described as oliphants, such as the famous Bruce horn in the possession of the Marquis of Ailesbury, of English workmanship, with exquisite enamelled decoration, of the reign of Edward III., and the one at Ford Hall, with the seals of John of Gaunt attached, are recorded.

The preservation to this day on the Continent of Europe of three of the most notable horns mounted in silver is doubtless due to the fact that they have been treasured as reliquaries—namely, those in the churches of St. Severin at Cologne and St. Servais at Maestricht, and the one, richly mounted with silver, enamel and niello work, in the magnificent treasury of Gran Cathedral in Hungary. Two other examples of importance, and dating from about the same time, are the Oldenburg Horn and the one mounted as a whale supported by a triton in the Kunstgewerbe Museum at Berlin. Denmark, Norway, and Sweden each possess specimens of horns carved and mounted in commemoration of the three Kings of Cologne. An elephant's tusk, with elaborate Gothic silver mounts, supported on elephants, known as the Lüneberg horn, was wrought in 1486; and a fine one, also elaborately decorated with Gothic architectural features, and supported on two grotesque animals, formerly in the possession of Bishop Lorenz von Bibra of Würzburg, was in the late Baron Carl von Rothschild's splendid collection of plate prior to its dispersal among the members of his family.

The silver-mounted horns preserved in England at the present time include one of late thirteenth century belonging to Christ's Hospital, one of the fourteenth century at Queen's College, Oxford, and one of about the same period, with later mounts of Elizabethan date, at Corpus Christi College, Cambridge. Others, with their historic associations, have been described in archæological journals. According to *Herniana*, published early in the eighteenth century, their use as drinking vessels appears to have survived in England until comparatively late times, for it is remarked there that "the ancients in their carowsings used horns (as mad Toms do now) instead of cups; and thence to powre out, or to mingle wine, is called ceraisi, of Ceras, an horne."

It is impossible to say whether the "cup of unicorn's horn, richly garnished with gold, and the rhinoceros cup graven with figures with a golden foot," in the marvellous collection of plate converted into money by Charles I. of England to meet the expenses of the Civil War, were cups mounted from horns in their natural size, or beakers like the one described in the same Royal inventory as a "unicorn horn beaker and golden cover, with a diamond ring on the top, supported by three unicorns."

To pass on from the Gothic period to the silversmiths' work of the Renaissance, there are two flagons or tankards of the sixteenth century, the smaller, illustrated on Plate II., being worthy of remark not only from its richly-decorated details, but also from the fact that this form found its way across to England, and was there copied by the Elizabethan silversmiths. The other flagon (Plate IV.), which is taller, is also a very fine specimen of a type prevailing in North Germany and the Baltic provinces.

More remarkable is the superb sixteenth century German tankard (Plate III.), with a plain silver body enclosed in a framework of fine filigree, geometrical in its general design, and embellished with embossed borders of amorini and set with medallions of Hector and Paris, a band with a row of eight cupids' heads in relief, at intervals, encircling the centre of the body. This splendid tankard resembles in its tall, cylindrical form, and in the style and design of the filigree work, the well-known "Poison" tankard, given, with the "Falcon Cup," "Serpentine Cup," and a plain gold chalice with paten, to Clare College, Cambridge, by one of its *alumni*, William Butler, a noted physician. The Clare tankard, however, is of English workmanship, and has a body of rock crystal, the frame supported by feet formed of cupids' masks, while an inserted piece of crystal—a charm against poison—takes the place in the cover of the silver medallion in this tankard. Mr. Alfred de Rothschild owns a German tankard with crystal body enclosed in a filigree frame, of similar workmanship, and this also has a rough piece of crystal set in the cover; and another of the same style, the cover surmounted by a vase, is included amongst the Imperial collection of plate in the Kremlin. This fine filigree work originated in Italy, and

it will be recalled that Benvenuto Cellini mentions Piero di Nino as "a goldsmith who worked only in filigree—an art which, while it affords great charm, is not without its difficulties." In the treasury of St. Antonio at Padua is a beautiful censer of the fifteenth century, with designs in filigree similar to those on these tankards. Swedish silversmiths of Stockholm of the end of the seventeenth century were influenced by this openwork in the large covered silver beakers and boxes given in 1699 by Charles XII. of Sweden to the then Czar of Russia, Peter the Great.

A tankard wholly different in style and character is the rare and interesting specimen (Plate XXIII.), which is probably Hungarian of the early part of the seventeenth century. It is of cast silver-gilt, octagonal in form, and entirely covered with conventional representations of tears and small oval medallions in slight relief. Catherine de Medici adopted tears as a badge on the death of Henry II. This vessel is almost identical in form and in the peculiar style of decoration to one preserved in the National Museum at Buda-Pest, and in outline to another tankard, also of Hungarian workmanship and of about the same date, but set with coins, in the Evangelische Kirche, Nagyszeben.

Later in the seventeenth century, the tankard gradually becomes larger in circumference and shorter, and of this type there are two excellent and massive examples in this collection. On Plate XXIX. is one of large size, with the body divided into eight panels engraved with various subjects—figures, warriors, etc.—and with smaller vandyke panels on the body and cover, embossed with cherubs, fruit, and different kinds of animals. The other tankard (Plate XLIV.) is decorated on the body with a scene representing a victory of Alexander the Great, while in the cover is a medallion with mounted figure of Alexander. This is of early eighteenth century date, and was wrought at Danzig by one Haidt.

The partiality of the Renaissance artificer for mounting shells, nuts, and eggs—then difficult to obtain—into all sorts of vessels for drinking and decorative purposes, is familiar to students of the goldsmiths' art. The exquisite pearly iridescence and the beauty of the lines of the nautilus strongly appealed to his artistic feeling. This collection contains seven shells mounted in different forms. The earliest (Plate V.), which is a Conch Shell mounted in the sixteenth century, is secured by gilt straps, embossed with masks, fleurs-de-lis, etc., which are studded with Roman denarii. The turbinated Nautilus Shell Cup (Plate VIII.), with a stem supported by a figure of Hercules, and with dolphins and sea monsters applied to the foot, was mounted by Caspar Bendell, of Breslau, 1578-1596.

A Nautilus Shell mounted in an unusual and ingenious manner is figured on Plate XIX. The whorl has been cut into wavy bands, revealing the yellow epidermis alternate with the under nacreous layer. It is mounted with the aperture of the shell turned downwards to represent a large snail, and ridden by a well-modelled figure of

a Nubian, enamelled in black, with dark red and green loin cloth, and carrying a bow with a quiver of arrows on his back, in the act of driving the snail. It was mounted by Jeremiah Ritter, of Nuremberg, early in the seventeenth century.

The Nautilus Shell illustrated on Plate XX. is of considerable interest in that it is exquisitely engraved with emblematic scenes of Peace and War, one side having a pastoral scene, with numerous women and children, and the other with horsemen engaged in combat with firearms. An heraldic helmet with the barred vizor closed is delicately carved and pierced from the whorl of the shell, and above is added an engraved helmet with shield, while two female heads, carved from a conch shell, are applied to the umbilicus. It is signed by the artist, a German, C. Bellekin, who flourished in the seventeenth century. The dolphin stem, the foot, and the mounts are the work of a Breslau craftsman early in the eighteenth century.

Four other specimens of Bellekin's engraved work on nautilus shells are in existence. Two are in the Kunstgewerbe Museum at Berlin, and both are signed *C. Bellekin, F.*, and engraved with scenes representing peasants drinking and dancing. One of these is fixed on a simple, modern, wooden foot, and the other is mounted in copper-gilt in the style of about 1740, a negro supporting the shell. Two others, which are in the "Green Vaults" at Dresden, are engraved with "Triumphal processions," one being signed with the artist's name in full, while the other bears his initials only. Both the shells at Dresden were mounted in 1724 by a silversmith named Kohler, of that city. A fifth specimen of Bellekin's work is in the Ducal Museum at Gotha.

Other examples of nautilus shells engraved by unknown artists are preserved in private and public collections, one of the finest in existence being one with the "Triumph of Neptune and Amphitrite," formerly in the Fonthill Collection.

The fourth nautilus cup contained in this collection is that on Plate XXV. It has a cover with a large dolphin in the act of ejecting Jonah, and the shell is supported by a seated figure of Neptune on a high pedestal repoussé with marine subjects and embellished with applied frogs, lizards, etc.—possibly Transylvanian work of the seventeenth century.

The next (Plate XXXI.) has a shell which is surmounted by a figure of a whale ridden by Neptune and vomiting Jonah, and which is supported by a graceful vase-shape stem, with scrolled dragon brackets, set on a circular foot repoussé with sea monsters, and with four frogs applied—seventeenth century German work.

The seventh and last is the turbinated shell, mounted as a cup (Plate XLVII., No. 3), which has a domed cover, decorated with strapwork, etc., and surmounted by a seated boy. The stem is a tree trunk clasped by a boy, resting on a sexfoil foot. This is of Austrian origin, *circa* 1700.

The main decorative features of the supports, mounts, and embellishments of the nautilus cup are, appropriately enough, marine subjects, such as dolphins, figures of Neptune, sea monsters, and, frequently, a whale or dolphin vomiting Jonah. Nuremberg goldsmiths are credited with the production of the finest specimens, and the master-goldsmith, Nicholas Schmidt, of that famous guild, was one of the most talented artificers in this branch of the art of the worker in the precious metals, one of his finest examples being the sixteenth century nautilus cup, supported by a figure of Neptune astride a sea-horse, on a base with sirens playing stringed instruments, in the Royal collection at Windsor Castle; while other specimens of his work are to be seen in the "Green Vaults" at Dresden.

A nautilus shell, with silver mounts, formed as an ostrich, dating from the seventeenth century, is in the Kremlin.

The magnificent collection of plate at Munich belonging to the Kingdom of Bavaria contains a remarkable vase formed of two nautilus shells, with siren top, held by an eagle, with embellishments of a snail, serpents, etc., wrought in the sixteenth century at Nuremberg; a nautilus cup, with elaborate mounts, the stem formed of a figure of Diana with dogs; a nautilus engraved with hunting and sea scenes, flowers and fruit, mounted on a floreated scroll stem—seventeenth century; and a nautilus formed like a bird, of the sixteenth century.

Flemish goldsmiths also manifested a leaning towards the nautilus cup, and two examples mounted by them—one bearing the year mark of Antwerp for 1581, and the other dating from about 1590—are included in the superb collection of plate bequeathed by Baron Ferdinand Rothschild to the British Museum, which also contains a nautilus cup of South German origin, of late sixteenth century date, interesting from the fact that the ornament on the shell (representing dragons in clouds) was executed in China. In the Victoria and Albert Museum is one with the mark of Utrecht of about 1580.

Specimens of purely English work have not survived in a complete state. Mr. Alfred de Rothschild owns a curious and unique cup and cover in the form of a melon shell mounted as a sea monster, supported by four dolphins on a circular base, bearing the London hall-mark for the year 1577.

Cocoa nuts have also been frequently mounted as cups in elaborate fittings by German silversmiths, and a fine specimen in this collection is illustrated on Plate XXX. The nut is carved with foliage, grotesque masks and birds, and with three devices with names above, while the rich mounts were executed at Augsburg in the seventeenth century. Among fine cocoa-nut cups with silver mounts of German origin in other collections worthy of record are two with scenes from the Old Testament, one with the Rape of the Sabines, and others with classical designs.

Cocoa-nut cups with English mounts are preserved at Cambridge, at Gonville and Caius College, where there are two of the end of the fifteenth century; and at Corpus Christi College, where there is one of about the same period. At Oxford, two of the fifteenth century belong to New College, one of these being engraved on the mount with the inscription, which also appears on an Old English Mazer bowl, *Benedicta Ave Maria gracia plena Dominus tecum.* The same College also possesses one dated 1584. Oriel College has one of late fifteenth century, and Exeter and Queen's Colleges each contain one of the early part of the succeeding century. A cocoa-nut cup of 1578 is in the Victoria and Albert Museum, and the following City Companies each boast the possession of one:—The Ironmongers, Vintners, Armourers, and Saddlers, dating respectively from 1500, 1578, 1579, and the seventeenth century. "Four nuts with three covers" formed part of the treasure of Winchester Cathedral, and another was included among the Abbot's plate at Peterborough.

The egg of the ostrich was extensively mounted as cups and other forms of drinking vessels in Germany. The egg in the cup on Plate XXXII. is secured by three enamelled and floreated straps, and decorated with other bands and panels of painted enamel, festoons of fruit, grotesque masks, etc., while the stem takes the form of an ostrich. This is German work of the seventeenth century. The enamel panels on this ostrich-egg cup are done in a similar manner to those on the Muffels cup and cover, of 1670, by Samuel Klemm, of Freiberg, in Saxony, in the Waddesdon Room at the British Museum. An example of an ostrich-egg cup with English mounts, dated 1593, is at Corpus Christi College, Cambridge.

The plate of Charles I. of England contained an ostrich-egg cup, garnished with enamelled gold, the cover gold, and the handle a green enamelled serpent.

An example of the employment of an ostrich egg in another kind of ornament for the table is the Ostrich (Plate XXII.), the egg forming the body of the bird. The fine silver-gilt mounts were wrought by Johannes Clauss, of Nuremberg, during the second quarter of the seventeenth century. The base is embellished by crawfish, coloured red, a lizard, frogs, and tortoise, and applied with scrolls, female terminals, etc. These curious little animals, often in natural colours, were highly favoured in the embellishment of plate by the goldsmith of the German Renaissance. Similar animals, insects, and fish appear on the group of Diana and the Stag, a Nautilus cup, the Dancing Bear, and on the stands of the two Stags in this collection.

Allusion has already been made to the ostrich, with the body formed of a nautilus shell, in the Kremlin at Moscow. Another made in Saxony in the seventeenth century is in the Victoria and Albert Museum.

Though allusions are met with earlier, it was not until the sixteenth century that the fantastic and grotesque forms of many of the silver drinking utensils in Germany

became general. The banqueting-rooms of the merchant princes of such important centres of international commerce as Augsburg and Nuremberg in the sixteenth and seventeenth centuries contained a brave display of these curious vessels, as well as the ordinary kinds of standing cups, at their festive gatherings.

The numerous Trade Guilds and Companies of crossbow-men and arquebusiers were also well furnished with fine plate, many of their cups being topical—for instance, the cup and cover, dating from about 1670 (Plate XXXVI.), in this collection was doubtless the prize cup of a miner's guild. A large silver-gilt bull of the seventeenth century, in the Bavarian Industrial Museum at Nuremberg, represents the cup of the Butchers Guild at Reutlingen; and numerous other guild cups exist.

Some of these quaint and interesting drinking vessels were fitted with clockwork contrivances for moving along the highly-polished tables. They were wound up and despatched, and the guest opposite whom the vessel stopped was compelled to consume the entire contents. on pain of a forfeit. The fine group of Diana and the Stag (Plate VI.), wrought by an unknown Augsburg master towards the close of the sixteenth century, is fitted in the irregular octagonal base with clockwork. Three other similar groups by the same silversmith are in existence to-day—namely, one in the Imperial Armoury at Moscow, a second in the Museum at Darmstadt, and the third was in the late Baron Carl von Rothschild's collection. Among other examples of the same group by other German goldsmiths are one in the Kunstgewerbe Museum, Berlin, by Matheus Wallbaum, the celebrated artificer of the exquisite ebony and silver triptych (Plates XII. and XIII.); two in the Ducal Treasury at Gotha, which have an historic interest in that they were tilting prizes at the tournament at the election of the Emperor Mathias at Frankfort in 1612; one in the Museo Nazionale at Naples; one, attributed to the famous Wenzel Jamnitzer, was in the San Donato collection; Mr. Alfred de Rothschild owns two—one with clockwork mechanism, the other without; and others are recorded in private collections. An imposing silver group of St. George and the Dragon, the charger richly caparisoned, and Sabra kneeling in front, treated in the same manner, and with similar decorative accessories, as the Diana and the Stag, and fitted in the stand with clockwork, by an Augsburg craftsman of the end of the sixteenth century, is in the Grand Ducal Treasury at Darmstadt; and a fellow one by the same maker belongs to Mr. Alfred de Rothschild.

An interesting and unique specimen of early silver plate fitted with mechanism for propulsion, is the car on four wheels carrying a tun, with several human figures, made in the sixteenth century by a Breslau silversmith, in the possession of the Mercers Company. This collection contains numerous animals formed as drinking vessels—namely, the stag (Plate XV.) and the lion rampant (Plate LI.), both of the sixteenth century; the two stags (Plate LII.); a lion holding a shell-shape bowl (Plate XXVII.);

the massive lion seated upon instruments, cannon, etc., with a view of a Swiss city below, wrought at Rappersweil, in Switzerland (Plate XXXV.); the goat and horse (Plate LI.); the ram and partridge (Plate LIII.), all of the seventeenth century. To these must be added the dancing bear, date 1737 (Plate XXXIV.).

Many kinds of animals, including horses in various attitudes, stags and unicorns, lions in different positions, birds and dogs, have served as models for cups for the German goldsmith. The lion would appear to have been the most popular animal, the bear ranking next; while the favourite bird was the owl.

An interesting cup is the "Falcon Cup," which, as its name signifies, takes the form of a falcon, believed to be Flemish work of the sixteenth century, previously mentioned, at Clare College, Cambridge.

Mr. Leopold de Rothschild owns a beautiful partridge, with the body and wings carved and worked in mother-of-pearl, standing on an octagonal silver stand, on which are lizards and frogs, by a late sixteenth century craftsman of Nuremberg; and the same owner has a lion of gold, holding an enamelled shield of arms, seated on a circular base, dating from the seventeenth century. Another member of the Rothschild family has a crowned silver lion, with the arms of William III. of England in translucent enamel, by a Swiss goldsmith of Berne.

A standing lion of Augsburg make, about 1650, was one of the pieces of plate given in 1655 by King Charles XI. of Sweden to the Czar Alexis of Russia. This, with some of the other gifts, is in the Kremlin Treasury.

A German silver camel, ridden by a Nubian, of considerable size, wrought at Danzig in the seventeenth century, is preserved at the Kremlin.

Animals and birds—nor, indeed, any grotesque object—never became popular articles of domestic or decorative plate in England, the only specimens that have survived being the well-known cups, five in number, in the form of cocks, bequeathed to the Skinners Company, of London, by Cockayne in 1598, though dated 1605, and apparently made expressly as a topical allusion to his name; and the silver cup fashioned as a peahen, dating from the first half of the seventeenth century, also the property of the same ancient city company.

A pigeon of agate, garnished with gold, was included amongst the marvellous collection of gold and silver plate of Charles I. of England.

Worthy of note as curious and unique pieces of English plate in the form of animals, and on account of their extraordinary size and immense weight, are the two silver leopards in a seated position, with London hall-mark for 1600, which were given by King Christian of Denmark to Peter the Great in 1690, and which are now preserved in the Kremlin. Except a few pieces of furniture, such as tables, and perhaps the enormous wine cistern of 1734 in the Winter Palace, St. Petersburg, these leopards are the largest pieces of Old English plate in existence.

Other quaint drinking vessels in this collection are the Wager Cups in human form. One, which was made at Augsburg in the sixteenth century, is a female in ruff, with a skirt embossed with scrolls, fruit, birds, and other devices, her raised arms holding a small plain cup (Plate XVII.) The term "Wager Cup" has been applied to this type of vessel because the lower part, the skirt, was supposed to be emptied of its contents at one effort, without spilling the wine in the small cup, which revolves on a swivel, and which likewise was drunk empty. Another of these cups, different in its decorative features, by a Nuremberg silversmith of about 1550, is figured on Plate XLVI., No. 3; a third, of another type, without the small revolving cup, late sixteenth century, is illustrated on the same plate, No. 1; and a fourth, a figure in Hungarian costume, wrought by Master Jörg Ruhel, of Nuremberg, about 1595, is No. 4 on the same plate. Another type of Wager Cup, shaped like a windmill, of Dutch workmanship, dating from the seventeenth century, is also illustrated on Plate XLVI., No. 2.

The Vintners' Company in London possess the only genuine example of an old silver Wager Cup, in the form of a woman, of English work. This unique piece dates from the seventeenth century. It recalls the "old woman of gold enamelled, with a salt upon her head," and "a salt in a ladies' arms of gold enamelled," in the treasure of Charles I.

One of the succeeding developments in the taste for showy pieces of plate in the form of animals was that which prevailed from about the middle until the end of the seventeenth century for large equestrian figures, like the statuette of a cavalier in the costume of Louis XIV. on a prancing horse (Plate XXXVII.). Several of these are preserved in the Treasury of the Kremlin. One which represents an Emperor was made at Augsburg in 1674, and was given by Charles XI. of Sweden to the Czar Alexis of Russia. Two others, wrought by Albrecht Biller the elder of Augsburg, and H. Mannlich, of the same place, the author of a similar statuette now at Windsor Castle, were the gifts of his successor, Charles XII., to the same Czar. Another of these mounted figures on horseback in the same Treasury, popularly supposed to represent Charles I. of England, was a gift from that monarch to the Czar. Almost all these equestrian statuettes have the same high and broad elliptical bases, boldly embossed with foliage.

This collection contains one example of what might be termed ecclesiastical art in the fine ebony triptych, with silver-gilt enrichments, by the famous silversmith of Augsburg, Matheus Wallbaum (Plate XII.). In its architectural features it follows the well-known traditions of Northern Europe, treated, however, in the characteristic manner of the Renaissance. The embellishments, which consist chiefly of elaborate scrolly designs, rosettes and vases of flowers, cherubs, with numerous small obelisks and suspending ornaments, are typical of this craftsman's work. The triptych is

surmounted by a female figure, while immediately below in a gilt niche is an angel pointing upward, a female saint standing on either side and holding symbols of the Passion, the cup and tongs. The chief position on the stem is occupied by the Holy Virgin supporting the body of the dead Christ, surmounted by a small standing figure of the Saviour holding a cross. Applied to the exterior of the jointed ebony panels are silver figures representing the Annunciation, flanked by figures of St. George and the Dragon and St. Michael and the Dragon. Silver plaques of the Four Evangelists are applied to the foot. The central panel is painted with a representation of the Adoration of the Magi, the right with the Presentation in the Temple, and the left with the Circumcision. The small rectangular panel below contains a painting of the Flight into Egypt. These painted panels, which are illustrated in an enlarged size on Plate XIII., were done by one Anton Mozart—a follower of J. Breughel and D. Vinchebooms—whose initials and date, "A. M., 1598," are signed on the central panel. The only other example of silversmiths' work now extant where Matheus Wallbaum and Anton Mozart collaborated is probably the almost exactly similar triptych preserved in the Hungarian National Museum at Buda-Pest. The form and decorative details are practically alike in every detail, and the small painted panel depicting the Flight into Egypt is similar, as are also the subjects of the other panels.

Rosenberg, in *Der Goldschmiede Merkzeichen*, enumerates a large number of works executed by Wallbaum. Reference has already been made to the group of Diana and the Stag, by this goldsmith, now in the Kunstgewerbe Museum at Berlin, similar to the group in this collection (Plate VI.) by an unidentified Augsburg master.

Rose water-dishes and ewers, originating in Italy during the Renaissance, and passing thence to other countries, Latin and Teutonic, the ewers noted for the elegance and gracefulness of their form, have survived in goodly numbers. An important example of a large circular dish of Spanish origin is included in this collection. It is of silver-gilt, repoussé, with a bold scroll design and oval bosses, while applied to it are elliptical and rectangular panels of exquisite enamel. In the raised centre is an enamelled shield with the arms of Castille, France, and Leon. This fine dish, which has unfortunately been separated from the companion ewer, dates from the early part of the seventeenth century (Plate XXI.).

The beautiful dishes wrought by the German artificers of the sixteenth century are succeeded in the following century by dishes or plateaus of much larger dimensions and greater massiveness, with bold designs in coarser workmanship. An example of these larger dishes is illustrated on Plate XXXIII., dating from the second quarter of the seventeenth century. The centre is embossed with a campaigning scene, with knights and Moorish horsemen and a chariot with a dead king, and the wide border is embossed with cuttle-fish. It is twenty-six inches long by twenty-two inches wide.

Larger and still more massive are the two immense dishes (Plates XXXIX. and XL.), with groups of nymphs and warriors, accompanied by amorini embossed in bold relief in the centre, and tulips and other flowers on the rims, measuring $36\frac{1}{2}$ in. long and $31\frac{1}{2}$ in. wide, which were wrought by H. Lambrecht, of Hamburg, late in the seventeenth century.

The enormous dimensions and massiveness assumed by these German-silver dishes of this period is seen in one with a scene representing David with the Head of Goliath, measuring 39 in. by 36 in., and another, some two inches larger, embossed with a battle scene, both in the Kremlin. Another example of these great dishes, with a battle scene occupying the centre, of Russian workmanship of 1736, obviously inspired by German dishes, is in the Winter Palace at St. Petersburg.

Several causes combined in Germany to foster the production of cups in very great numbers and in almost endless varieties of form. Foremost was the commercial activity of such cities as Augsburg and Nuremberg, followed closely by the rivalry between those two famous centres of the art of the goldsmith and of the iron-worker and other crafts. Other potent factors were the jovial, beer-drinking customs of the people themselves, and the spirit of good-fellowship existing among the numerous trade guilds, in whose possession were many fine loving-cups and cups of welcome, decorated with suitable symbols, the gifts of members and others. The frequent interchange of gifts, usually in the form of plate, among monarchs, ambassadors, and other prominent personages, tended to encourage an art where Orders would be bestowed in our own time. Included in this collection are a few choice standing cups and covers. The earliest are the two silver-gilt double-cups (Plates IX. and X.) of the last quarter of the sixteenth century. These double-cups fit over each other at the lip, and were thus fixed together and placed on the sideboard or buffet as ornaments when not in actual use. The two described in this catalogue are very similar to each other, differing only in that the applied shredded leaf-work on one is gilt, while in the other it remains ungilt, and also in the arrangement and size of the leaf-work suspended from the bases of the bowls. German silversmiths of this period and during the seventeenth century frequently inserted a silver medallion of some important person, or, occasionally, one of the numerous religious medals common in the second half of the sixteenth century in Germany, in tankards, cups, and other vessels; and these two double-cups have in one a medallion of Sigmund Richter, and in the other, one of Hieronymus Loter, who was *sous diacre* of Augsburg.

These two double-cups, which, as will be observed from the illustrations, are entirely covered with bold, plain bosses or lobes, are a development from the large covered cups, likewise decorated with lobes, and with Gothic foliage frequently applied between the lobes on the body and cover, extensively produced in Germany in the fifteenth and in the first half of the sixteenth century. The cover, which was also boldly embossed with lobes, and had a cresting of foliage, was surmounted by a very high

stem, composed of foliage applied at various stages, and often terminating in a finial in a variety of forms, generally human figures.

Another variety of double-cup, very different in its decoration, is afforded in this collection by the one which is illustrated on Plate XVIII., and which also dates from the end of the sixteenth century. The bowl is embossed with cherubs' heads and strap-work enclosing fruit, the upper part being supported by three applied cupids on dolphins, while the lip is engraved with arabesque work. The stem is decorated in relief with female terminal figures, amorini standing on escallop shells, and double fleurs-de-lys, and the foot is embossed with cupids, strap-work, and fruit.

Under the head of tall standing-cups with covers, five specimens are here included The earliest, an important example wrought at Nuremberg about 1550 by a master-craftsman, Jacob Fröhlich, is figured on Plate XI. It is very richly repoussé with small figures, plain bosses, and human masks, described in detail on page 11. The graceful vase-shape stem is embossed with helmeted masks, with terminal satyr brackets above. The foot is not circular, but hexagonal, richly embossed. A stag-hunt is embossed on the cover, which is surmounted by a seal-like knob decorated with female terminals in niches, projecting animals' heads, and other embellishments.

A second variety of covered cup is the large one figured on Plate XVI. Here the bowl resembles a beaker, widely curved at the lip, which is delicately engraved with a hare-hunt. The main decorative features are fruit, strap-work, and busts in relief. It is supported by a vase-shape stem, embossed with cupid masks, escallops, and acanthus foliage, and supported by scrolled terms, resting on an embossed circular foot. The cover is surmounted by the figure of an armed warrior, believed to represent St. Theodorus. Eberwein Kossmann, of Nuremberg, was the artificer of this fine cup about 1575.

Another cup with a beaker-shape bowl, of later date (seventeenth century), appears on Plate XXVIII. On the bowl are three strap-work panels enclosing a lion-hunt in relief, divided by winged female terminals, the other decorative features of the bowl being arabesques, garlands, fruit, foliage, and strap-work. The stem is vase-shape, embossed with masks and shells, and supported by three scrolled brackets, while the high circular foot is embossed with cupids' masks, conventional foliage, etc. Three panels of landscapes and buildings, separated by fruit in garlands, are embossed on the cover, which is surmounted by a Roman warrior holding a plain shield.

In this type of cup the bowl, as will be noticed, is very deep and the stem quite short, and the subjects wrought on the bowl are of numerous kinds. A cup of the end of the sixteenth century in the Bavarian National Museum at Munich is decorated with figures of Justice, Temperance, and Constancy in relief; and among others known is one with a horse, stag, and camel in separate panels, with landscape backgrounds.

The fourth cup included here is embossed with plain bosses, palm leaves, and strap-work on the body, foot, and cover, the stem being the conventional vase-shape, embossed with grotesque masks and foliation; a cupid on a pedestal surmounts the cover. This cup (Plate XXVI.) dates from the seventeenth century.

These standing covered-cups often assumed colossal proportions at the end of the sixteenth and during the seventeenth century. One of these immense cups, decorated with bands of enamel and engraved on the centre of the body with three scenes: Judith before Holofernes, the Queen of Sheba before Solomon, and Esther before Ahasuerus, with the arms of the Grand Duke Ferdinand of Tyrol, and given by him in 1602 to the Dukedom of Stiermark, is in the Landesmuseum, Graz.

One of the finest standing cups known is one of the celebrated Nuremberg goldsmith, Wenzel Jamnitzer's, masterpieces, now in the possession of the Emperor of Germany. It is surmounted by a figure of this craftsman's royal patron, Maximilian II., and below are figures of Philipp Ludwig, Count Palatine, and Duke of Neuburg, of the Bishops of Bamberg, Salzburg, and Würzburg, with their arms on enamelled shields. Another important German standing-cup of the sixteenth century, for long known as the "Cellini Cup," formerly at Warwick Castle, is now in another portion of Mr. Pierpont Morgan's collection.

A cup and cover of extreme rarity and the utmost value is depicted on Plate XIV. The body, with cover, which is acorn-shape, or glandiform, is entirely covered with a geometric and arabesque design, exquisitely executed in niello, similar work being repeated on the border of the circular foot. The design of the niello decoration recalls those of Peter Flötner and Androuet du Cerceau. This superb cup was executed at Augsburg in the sixteenth century by an unknown artificer, whose mark remains for the present unidentified. A silver cup with niello embellishments, by the same craftsman, was in the late Baron Carl von Rothschild's collection.

Fine niello cups of this period are exceedingly rare. The Spitzer collection at its dispersal contained one of a different form, the bowl beaker-shape. In the Print Room of the British Museum is a very fine beaker-like cup, the body and cover decorated in niello with twelve scenes representing sports and occupations of children, animals dividing the scenes; Flemish work of the fifteenth century.

In the museum at Nuremberg is a cup of the seventeenth century decorated with niello; and for another example with niello work we must turn to the fine German covered-cup of the seventeenth century in the Louvre.

A curious type of cup is represented on Plate XXXVIII. The body, as will be observed, is not unlike a turbinated shell, and each of the lobes is embossed with the head of a monstrous cuttle-fish in low relief, supported by a stem in the form of a dwarf fisher-boy, with large head and long body, standing upon cut leaves on a high foot embossed with dolphins. It is of late seventeenth century date, of Augsburg make. One of the City Companies in London possesses a silver cup of this same

singular form, and another is depicted in a painting by Pieter Roestraeten, a pupil of Franz Hals, of a large group of seventeenth century plate, china, musical instruments, etc., at the Duke of Devonshire's at Chatsworth.

Another grotesque cup, tall and shell-shape, held by a figure of Neptune, with an upper receptacle of a Bacchus astride a barrel, with a shell-like cup above, was one of the gifts of Charles XI. of Sweden to the Czar of Russia in 1674.

A remarkable specimen of a drinking vessel is figured on Plate XLII., which, as will be observed from the illustration, is a reproduction in a reduced size of one of the well-known carved tuns seen in Germany, the enormous tun of Heidelberg, made in 1751, being one of the most celebrated. The barrel of this silver reproduction is richly decorated with applied vine, and is supported on four rampant lions, while in front is an applied shield of arms, enamelled. The tap is in the form of a dolphin, with a mermaid above and fruit below. A figure of Bacchus, forming a stopper, sits astride the barrel, holding a plain silver goblet, which is removable for use as a funnel. This curious piece of plate was wrought at Breslau early in the eighteenth century, about 1710.

A table ornament of pearl shell and silver, with a figure of the youthful Bacchus astride a barrel, made at Nuremberg about 1570, is in the Waddesdon Room at the British Museum.

Quite personal in its use is the small cup, known as *Haufebecher* in Germany, of which eight specimens are included here, and illustrated on Plate XLV. This type of little cup prevailed during the sixteenth century, but appears to have lost its popularity after about the year 1610. Sets of six or twelve, as well as single cups, were apparently made, and fitted into each other as far as the moulding encircling the stem. They probably accompanied the owner on his travels, his hunting expeditions, and perhaps on the battle-field. Numerous subjects were introduced as decoration, scriptural and allegorical, feasting and hunting, engraved or embossed. The bowls are invariably circular, though two in this collection have bowls of quatrefoil shape. One of these cups is engraved with three scenes from the New Testament: the Nativity of Christ, Christ in the Temple, and the Wise Men offering Gifts, each scene divided by a pillar or pedestal with a vase on it; while another cup is engraved with scenes from the Book of Genesis: Melchizedek bringing bread and wine to Abram, a son promised to Abram, and Sarah giving Hagar to Abram. A third cup is engraved with festoons of fruit and flowers, while the lower part of the body is repoussé with plain bosses, divided by honeysuckle, the foot being open-work decorated with cherubs and terminal figures. Two of the cups are alike, and have the upper parts engraved with agricultural scenes, the short stems delicately pierced with stags, bears, and other animals, and the feet embossed and chased with boar-hunts. A third cup is engraved with three people in ruffs eating at a table, with

a stem and foot as the two just described. The remaining two cups are those with the pointed quatrefoil-shape bowls, engraved with scenes from the Gospels—on one the Sower, Herodias' daughter with the head of John the Baptist on a charger, and Christ and the nobleman of Capernaum; and on the other, Mary Magdalene anointing Christ's feet, Christ curing the palsy, Christ and the ruler, Christ healing the blind, and the Good Samaritan. These engravings recall the fact that other forms of German cups are inscribed with quotations from Scripture, and occasionally with moral apothegms. This type of small cup was confined entirely to Germany, and never penetrated into other countries.

An example of these little cups in solid gold, of the sixteenth century, embossed and chased with boar and stag-hunts, with landscapes in the background, the foot pierced with scrolls and masks, and divided by three panels embossed with dogs and game, was exhibited at the Burlington Fine Arts Club in 1906.

The silver ornaments and drinking vessels in the form of ships, so frequent in German plate, are doubtless a development from the incense-holder fashioned like a boat or ship, in common use in the mediæval Church, of which in England an interesting example exists in the silver boat of the fourteenth century now in the possession of the Earl of Carysfort; and in the Treasury of St. Antonio at Padua, Italy, in the fine silver ship with female prow, of the fifteenth century.

To these incense-boats succeeded secular vessels like ships, described in inventories as Nefs. The inventory of Charles V. of France speaks of five nefs of enamelled gold for the King's use, and twenty-one others of silver for the use of the household; and it is on record that the Court of France continued their use until towards the end of the eighteenth century. These curious vessels were fairly common in the sixteenth and seventeenth centuries for holding confections and wine, and next to the salt was the most important vessel at the banquet of the noble.

Some of the ships of the seventeenth century are mounted on wheels. The late Duke of Saxe-Coburg-Gotha (the Duke of Edinburgh) had formed a large collection of these curious vessels.

Three examples of different varieties of ships are included in this catalogue, the first made at Nuremberg early in the seventeenth century (Plate XXIV.), the second of Augsburg make of about the same date, and the third of rather more than a century later, by Solomon Dreyer, of Augsburg (Plate XLVIII., Nos. 1 and 2).

The only example of the beaker form of cup shewn here is the fine massive piece, of the early part of the eighteenth century, depicted on Plate XLIII. It is of more than usual interest from the fact that the manner of the decoration is somewhat rare. It is surrounded by figures of the Twelve Fathers of Israel—the twelve sons of Jacob—in relief, with their names inscribed below in Hebrew. The Signs of the Zodiac, which are often associated with the names of the sons of Jacob, are chased

on the cover. This interesting cup was probably executed for a wealthy Jewish family as a Kiddush, or sacred cup used in the home for the blessing and prayer recited at the commencement of Sabbaths and festivals.

Ornaments of rock crystal and several varieties of agate were much in demand during the Renaissance in Italy, Germany, France, and England. Many of them were worked into various forms of vases and cups, bowls and ewers, and many were exquisitely mounted in gold and enriched with enamel and jewels. The crystal bowls, too, were frequently engraved with classical and allegorical subjects in the most skilful manner by accomplished artists, most of whose names have, unhappily, been lost for ever. One of the most superb examples of crystal carving may be studied in the plaques representing numerous scenes—by the celebrated Italian gem-engraver and medallist, Giovanni Bernardi—in the magnificent silver-gilt casket made for Cardinal Farnese, in the Museo Nazionale, Naples, erroneously attributed to Benvenuto Cellini.

A small room in the Uffizi at Florence is devoted to a collection of vessels of many kinds in stone and crystal, mostly, however, unmounted.

It had long been the fashion to attribute all the finest cups, and numerous other works of art of crystal and agate and other stones, to the artificers of the Italian Renaissance, as was much of the plate, such as tazze, and cups, ewers, and basins of the sixteenth century found in Italy, France, and England; and many of these notable pieces were fondly associated with the great Cellini himself. It is now, however, recognised by connoisseurs that the talented craftsmen of Germany, imbued with Italian models, were responsible for a vast proportion of the most beautiful specimens of this side of art; and many of the royal and public museums in Germany, in Vienna, and in the Waddesdon Room at the British Museum contain a large number of exquisite examples. Repeated allusions have already been made to the numerous vessels of all kinds, in glass, crystal, agate, and other stones, mounted in gold and enamel, in the Treasury of Charles I. of England.

The Gutmann collection contains a tall crystal goblet (Plate VII.), probably Transylvanian work of the late sixteenth century; a silver-gilt cup with agate bowl, supported by a triton on an oval foot, which is decorated with marine subjects in repoussé; and a cup with crystal bowl, slightly carved and engraved with acanthus leaves and a bird and insects, mounted in silver-gilt, with a dolphin stem on an embossed oval foot—both German work of the seventeenth century (Plate XLVII., Nos. 1 and 2).

In the seventeenth century a goodly number of tankards of carved ivory were mounted, as a result of the increased importation of ivory into Europe at a lower cost. Many of these are of considerable size. This collection contains four specimens of carved ivory tankards and two cups, all mounted in silver. The largest, which is illustrated on Plate XLI., is elliptical in form, and is boldly carved with

amorini at play, an infant Bacchus in ivory surmounting the cover. The silver-gilt mounts are embossed with tulip and acanthus designs, while the handle is in the form of a female term. This tankard was mounted by Johann Heinrich Mannlich, of Augsburg, at the end of the seventeenth century.

A tankard of a different variety is No. 3 on Plate XLIX. Here the body is carved with a representation of Esther before Ahasuerus, who is seated on a throne embellished with lions sejant, the steps having lions couchant at the sides, surrounded by numerous figures, camels, etc. It was mounted at Danzig in the seventeenth century.

A third variety in the subject of the carving is furnished by the tankard (Plate XLIX., No. 1), which is covered with boys playing instruments, drinking, etc., mounted about 1720 by Philip Stenglin, of Augsburg. The tankard on Plate L., No. 1, is a fourth variety, somewhat earlier in date than the last, and this is carved in high relief with female figures in various attitudes.

One of the two ivory cups (Plate L., No. 2) is carved with four Bacchanalian figures, richly mounted in silver-gilt by Albrecht Biller, of Augsburg, at the end of the seventeenth century. The other cup (Plate XLIX., No. 2) is carved with a boar-hunt, the silver-gilt mounts being new.

In no instance, unfortunately, can the name of the artist who carved these tankards and cups be identified.

A fine tankard, dating from the seventeenth century, with a boldly-executed design carved in high relief, while on the cover is a group of a combat between a lapith and a centaur in ivory, in rich silver-gilt mounts by Bernard Strauss, of Augsburg, is in the Victoria and Albert Museum.

The famous goldsmiths' guilds of Augsburg and Nuremberg are represented in this collection by twenty-one and thirteen specimens of plate respectively. German silversmiths, whose place of abode cannot be determined, have produced twenty-two pieces. Among the lesser German guilds whose artificers find a place here are Breslau, represented by the Bellekin Nautilus, the sixteenth century Turbinated Shell Cup, and the immense cup in the form of a great tun; Danzig, by the tankard with the victory of Alexander the Great depicted, and by a carved ivory tankard; Freiberg, in Saxony, by the parcel-gilt cup of the Miners Guild, wrought by Andreas Müller; and Hamburg, by the two massive gilt dishes. The collection includes a specimen of Austrian silversmiths' work in the turbinated shell cup, and of Hungarian in the tankard; while that part of Hungary known as Transylvania is perhaps represented by the crystal goblet and a fine Nautilus cup. Switzerland provides the large seated lion from the town of Rappersweil; Holland the prancing horse made at Amsterdam, and the windmill cup; and Spain the fine large dish with beautiful enamels.

Horn, with Silver-gilt Gothic Mounts.

The horn rests on two supports of Gothic architectural character with cusped pinnacles and flying buttresses, joined together by an arch with pierced parapets, and on a plain truncated stem with the base bossed into a cinquefoil with trefoil border. The cover is domed, and is decorated with scales of fine fretwork, with a border of trefoil foliage, and is surmounted by a cusped knob. The lip, which is mounted with a band of scrolled vine on a matted surface, is joined to a band by pierced straps bordered by cuspings. At the point of the horn is a grotesque animal's head, the eyes formerly set with stones.

Marks.—A Gothic 𝔡 under a crown.

Height, $14\frac{3}{8}$ in.

German work, early fifteenth century.

(*PLATE I.*)

Flagon or Tankard, Gilt.

The body is cylindrical, with a richly-decorated border, near the lip, of reclining youths, masks, cupids, strapwork in relief, and a border with hunting scenes between the applied cable moulding, with cupids' masks, and the zig-zag moulding above the base. The base is embossed with cupids, fruit and strap-work, which are repeated, with additional decoration of sea monsters, ducks, and of a child riding sea monsters, on the cover, the latter being surmounted by a boy with a shield standing on a pedestal supported by scrolled brackets. On the drum is some delicate engraving in the form of vases of flowers, scrolls, etc. The handle is scrolled and richly decorated with arabesques, with twisted spiral wires below on either side terminating in fruits. On the edges of the foot and cover are ovolo mouldings. Inside the cover is an embossed medallion representing the Adoration of the Magi—a later addition.

Total height, $12\frac{3}{8}$ in.; height of body only, $7\frac{5}{8}$ in.; diameter of mouth, $3\frac{7}{8}$ in.

Marks.—Unrecognisable.

German, sixteenth century.

(*PLATE II.*)

Tankard.

The body is tall, plain, and cylindrical, and is enclosed in a filigree frame-work, geometrical in design, with a row of eight cupids' heads in relief encircling the centre; plain and cable mouldings. Near the lip and base are gilt embossed borders with armorini and set with medallions, REX PARIS and HECTOR. A similar embossed decoration, with three medallions of Trojan war heroes, appears on the cover, in which is inserted a silver medallion—a copy of Cavino's reproduction of a sestertius of Nero Drusus. The handle is richly foliated, and the thumb-piece is in the form of a lion. 1530 scratched on the base.

Height, $8\frac{1}{4}$ in.

No marks.

Augsburg, early sixteenth century.

(*PLATE III.*)

Flagon or Tankard, Parcel Gilt.

The body, which is cylindrical, and tapers in the direction of the base, is divided by a narrow band with arabesque decoration in relief and zig-zag mouldings, and by a plain moulding with three applied cherubs, and the spaces between are engraved with six busts of males and females, a band with a lying warrior and cupid, and the gods, with their titles—SATURNUS, JUPITER, MARS, SOL. A diamond-shape moulding above the foot and near the lip. The foot embossed with masks and baskets of fruit. The handle is richly scrolled with foliage, spiral wires below on either side ending in scallops and terminal figures. Surmounting the domed cover, which is embossed with arabesques and engraved with four circular panels enclosing human busts, and has a cable moulding, is a rampant lion and shield on a pedestal supported by three scrolled brackets. Inside the cover is one of the German religious medallions —common in the second half of the sixteenth century—representing Christ as a King holding an orb and sceptre, with this inscription:—"IHESVS . CHRISTVS . AIN . KYNIG . IN . HIMEL . VND . DER . ERDEN, 1550."

Total height, $14\frac{3}{8}$ in.; height of body, $9\frac{3}{4}$ in.

Marks.—(1) Mark of S. Petersburg, ? 1768; (2) ИΘ (3) a confused mark; (4) the new mark of the Hague, V on a shield.

North German, sixteenth century.

(*PLATE IV.*)

Conch Shell, Mounted as a Cup.

The shell is secured by gilt straps, embossed with masks, fleurs-de-lis, etc., and studded with denarii of Roman Emperors and an Empress. Under the shell is a circular embossed medallion, representing a feast, to which the embossed vase-shaped stem is attached; the base engraved. Standing on the top is a small figure of a Roman warrior, on a chased ornament.

Height, $9\frac{5}{8}$ in.

German, sixteenth century.

(*PLATE V.*)

Group of Diana and Stag, Parcel Gilt.

The figure of Diana is seated on the stag, a crescent on her forehead, set with a large cabochon ruby and diamonds. Her right hand rests on the neck of the stag, while her left holds a large arrow; and a bow and quiver are slung at her back. The figure is embossed, the hair, clothing and attributes gilt. The stag, which is gilt, rests on its hind legs, and has a coronet below the antlers, an elaborate pierced collar on the neck, and a lion mask with scrolls, gilt, on the breast. Seated on the croup is a single cupid. The body of the stag is decorated with applied scroll-work ornaments, with cherubs in the centres. Under the stag is a large hound in silver, its head, with collar and chain, removable; two other hounds—one seated, the other running; and various lizards (coloured green), frogs and insects. The irregular octagonal base is decorated with applied rosetted and geometric ornaments. The head of the stag is removable, the body forming a flask.

Height, $14\frac{5}{8}$ in.; length of base, $9\frac{3}{4}$ in.

Marks.—(1) I·F, in an oblong; (2) the pine-cone of Augsburg; (3) B, under a crown; (4) TE, conjoined, under an Imperial crown.

Augsburg, late sixteenth century.

(*PLATE VI.*)

Goblet of Cut Crystal, on Gilt Stem.

The crystal is twelve-sided, with oval indentations, and is supported on a stem, divided by a flat knop decorated with male, female, and cherub masks, and fruit; and the stem above the knop is embossed with fruit, strap-work, etc., and below it with grotesque masks, fruit, etc.

Height, $8\frac{1}{2}$ in.; depth of crystal, $4\frac{3}{4}$ in.; diameter of mouth, $4\frac{1}{8}$ in.

Mark.—B above M, crowned.

Probably Transylvanian, late sixteenth century.

(*PLATE VII.*)

Turbinated Shell, Mounted as a Cup, Gilt.

The rim, which is finely engraved with arabesques and five circular panels enclosing male and female busts, and a rose, is secured by three narrow straps terminating at the top in applied male masks. The stem is supported by a standing figure of Hercules, encircled by a snake, and rests on a foot embossed with masks of a male, female, and child; it is engraved with strap-work and fruit, the edges incised with rows of hyphens, and with three applied dolphins and sea-monsters.

Height, $10\frac{3}{8}$ in.

Marks.—W in a circle, and CB, the C starting from the centre of the B, in a circle; the mark of Caspar Bendell, of Breslau, 1578-1596.

Breslau, last quarter of sixteenth century.

(*PLATE VIII.*)

Double Cup, Gilt.

The body is covered with bold, spiral bosses, and applied shredded leaf-work; the lip is finely engraved with arabesques, and has two cable mouldings. The stem is twisted, and rests on an octofoil foot with eight large bosses and with a moulding composed of vertical reedings and diamond-shape ornaments. Inserted in one foot is a medallion of Sigmund Richter, aged thirty-two, and arms dated 1562.

Height, $20\frac{3}{4}$ inches; diameter of mouth, $5\frac{1}{2}$ in.

Marks.—N in a circle (Nuremberg), and ME, conjoined, in an oblong—the mark of Matheus Epfenhauser.

Nuremberg, *circa* 1580.

(*PLATE IX.*)

Double Cup, Gilt.

The body is covered with bold, spiral bosses, and applied shredded leaf-work, ungilt; the lip is finely engraved with arabesques, and has two cable mouldings. The stem is twisted and rests on an octofoil foot with eight large bosses, and with a moulding composed of vertical reedings and diamond-shaped ornaments. Inserted in the foot of one is a silver portrait medallion, with legend—"IERONIMVS LOTER ÆTAT · XXXXVI · 1544," and in the other an enamelled shield of arms, *a bend between a stag's head cabossed and a horn.*

Height, 17 in.; diameter of mouth, $5\frac{1}{8}$ in.

Marks.—N in a circle (Nuremberg), and the mark of Caspar Beutmüller the elder.

Nuremberg, late sixteenth century.

(*PLATE X.*)

Covered Cup, Gilt.

This cup is richly repoussé with very small figures: cupids with grotesque animals, female terminal figures, arabesques, etc., and with plain bosses and five human masks on the shoulders. The stem is vase-shape and is embossed with three helmeted masks, with terminal satyr brackets above. The hexagonal foot is embossed with conventional scrolls, foliage, etc., and has a border of acanthus foliage. The cover, which is embossed with a representation of a stag-hunt, and the border decorated with strap-work, is surmounted by a seal-like knob, decorated with three female terminals in niches, with projecting animals' heads, and a male mask with laurel leaves on the top of the button. Below the knob is a collar covered with egg and tongue decoration. Inside the cover is an embossed medallion of Venus and Cupid.

Height, with cover, $13\frac{3}{8}$ in.; height, exclusive of cover, $9\frac{7}{8}$ in.; diameter of mouth, $5\frac{1}{8}$ in.

Marks.—N in a circle (Nuremberg), and the mark of the maker, Jacob Fröhlich, who was master in 1555.

Nuremberg, *circa* 1550.

(*PLATE XI.*)

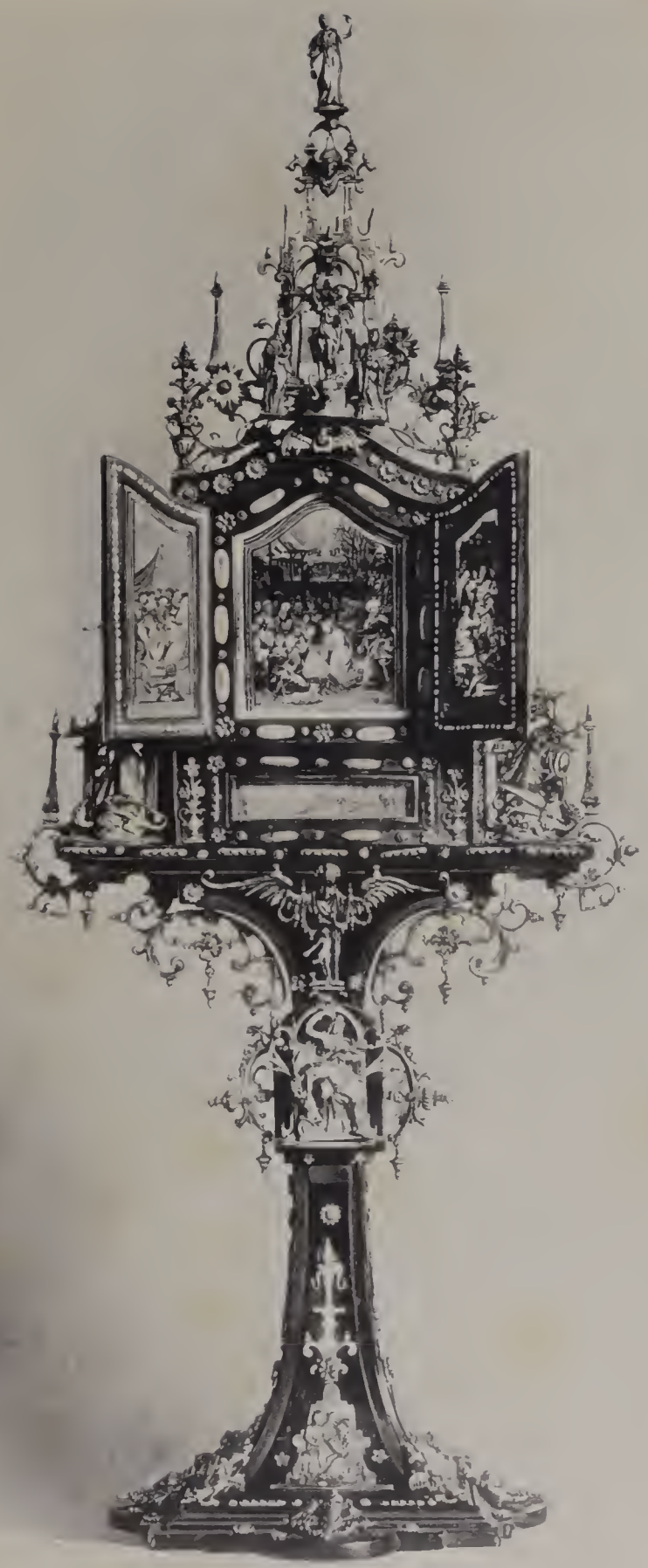
Triptych.

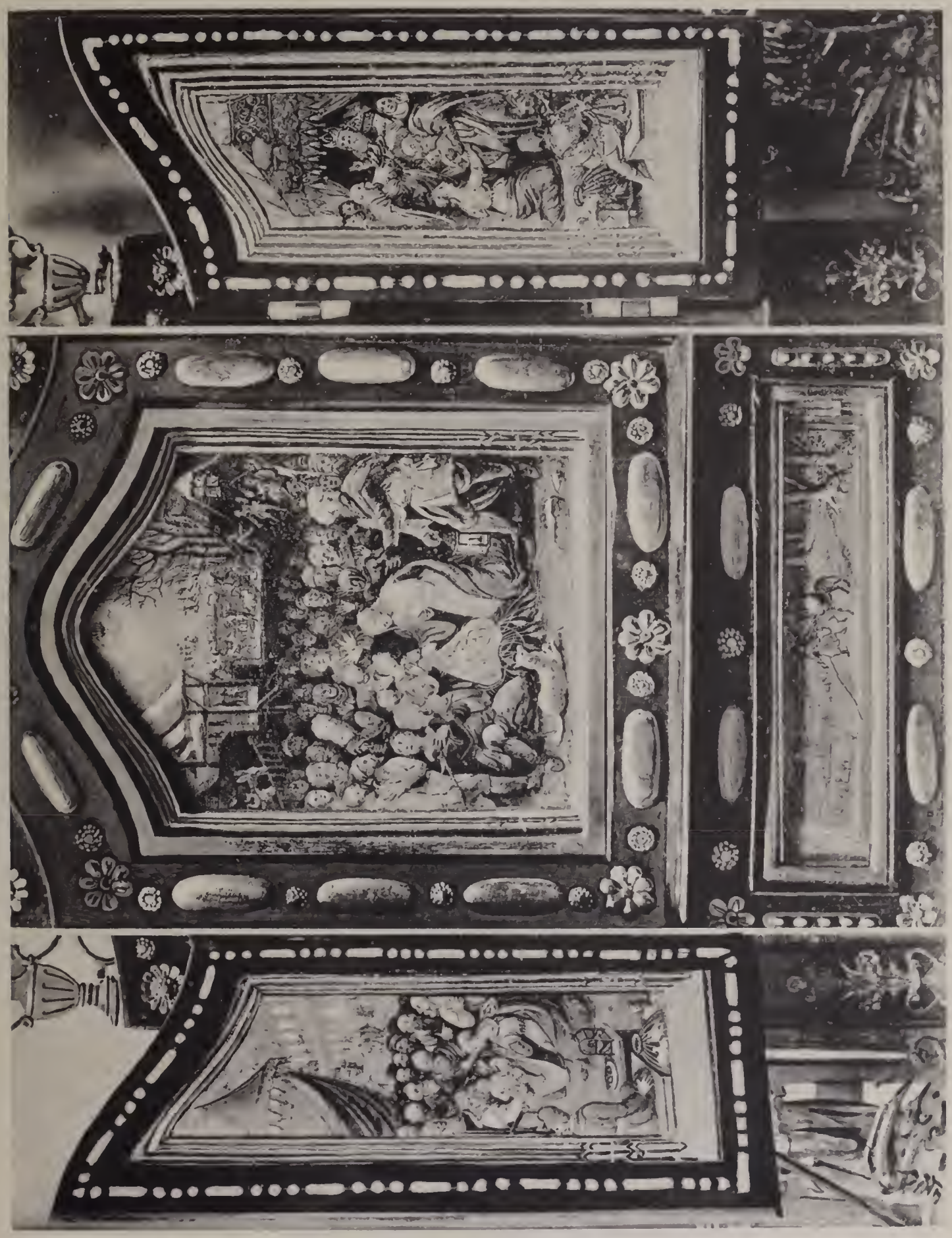
The framework is of ebony, mounted in parcel gilt mounts and embellishments of elaborate scrolly Renaissance design, rosettes, vases, etc. It is surmounted by a female figure, and below, in a gilt niche, is a figure of an angel pointing upward, with a figure on either side of a female saint holding symbols of the Passion—the Cup and tongs, with a gilt cherub below. On the corners stand vases of flowers, in silver-gilt. Applied to the exterior of the jointed panels are silver figures representing the Annunciation, flanked by figures of S. George and the dragon and S. Michael and the dragon. The central panel is painted with a representation of the Adoration of the Magi; the right panel, the Presentation in the Temple; and the left panel, the Circumcision; by Anton Mozart, whose initials and date (1598) are signed on the centre panel. The small rectangular panel below contains a painting of the Flight into Egypt. Occupying the chief position on the stem is a group of the Holy Virgin holding the dead Christ, surmounted by a small standing figure of the Saviour holding a cross, and above is a gilt cherub. Silver plaques of the four Evangelists and several cherubs are applied to the foot, and on the back a vase with flowers. It is stamped with the mark—a tree—of the famous silversmith, Matheus Wallbaum.

Height, 17 in.

Augsburg, late sixteenth century.

(*PLATES XII. and XIII.*)





Cup and Cover.

This is glandiform, and is decorated in niello with arabesque ornament, which is repeated on the foot, in the manner of Peter Flötner. The stem is in the form of a tree trunk supported on the back of a female peasant. Surmounting the cover is a plain vase-shape knob on applied acanthus foliage.

Height, 11¼ in.

Marks.—Pine-cone of Augsburg, and No. 119 in Rosenberg.

Augsburg, sixteenth century.

(*PLATE XIV.*)

Cup, in form of a Stag, Gilt.

The forelegs of the stag rest on a tree trunk, and on the shaped stand are applied lizards and a frog. The head is removable. On the neck is a collar with chains.

Height, 14 in.

German, sixteenth century.

(*PLATE XV.*)

Large Covered Cup, Gilt.

The body is beaker-shape, with widely-curved lip, which is delicately engraved with a hare hunt. The decoration consists of fruit, strap-work and busts, all embossed. The stem, which is vase-shape, embossed with cupid masks, escallops, and acanthus foliage, is supported by three scrolled terms, and rests on a circular base, embossed with fruit and shells, and chased on the edge with a Greek palmette ornament. Standing on a double pedestal, which is decorated with fruit, male, female, and cupid masks, on the domed cover, embossed with strap and fruit ornament and busts, is a figure of an armed warrior representing S. Theodorus. Inside the cover is a medallion—Christ in the manger.

Height, to top of figure, $21\frac{3}{4}$ in.; depth of bowl, $8\frac{1}{4}$ in.; height, exclusive of cover, $14\frac{3}{4}$ in.; diameter of mouth, $7\frac{1}{8}$ in.

Marks.—N in a circle (Nuremberg), and the mark of the maker, Eberwein Kossmann.

Nuremberg, *circa* 1575.

(*PLATE XVI.*)

Wager Cup, a Female in Ruff, Gilt.

A female in ruff, the skirt embossed with conventional scrolls, fruit, birds, etc. The raised arms hold a small plain tumbler-shape cup.

Height, 8 in.

Marks.—The pine-cone of Augsburg and IH in an oval cartouche. (Jörg Hanter).

Augsburg, sixteenth century.

(*PLATE XVII.*)

Double Cup, Gilt.

The bowl is embossed with cherubs' heads, and strap-work enclosing fruit, and the upper part is supported by three applied cupids on dolphins. The lip is engraved with arabesque work. The stem is decorated with female terminal figures and amorini standing on escallop shells; and is also embossed with double fleurs-de-lys. The foot is embossed with cupids, strap-work and fruit.

No marks.

Height, 18 in.

German, end of the sixteenth century.

(*PLATE XVIII.*)

Nautilus.

A nautilus, partially stripped, mounted in silver-gilt, with the aperture turned downwards in the form of a snail, driven by a negro holding a bow with a quiver of arrows on his back, in black and coloured enamel. The band which runs down the front consists of a series of foliations with a graduated beading down the centre. Along the inner border is a row of escallop shells.

Marks.—N in a circle (Nuremberg), and that of the maker, Jeremiah Ritter, who was Master in 1605.

Nuremberg, early seventeenth century.

Height, $7\frac{3}{4}$ in.

(*PLATE XIX.*)

Nautilus Cup, with Parcel Gilt Mounts.

The shell, which is slightly cracked, is finely engraved with two scenes, symbolising Peace and War, and is signed by the artist, *C. Bellekin, f*, who existed early in the seventeenth century. The front of the whorl is delicately carved into a helmet, and at each of the two corners at the sides of the whorl is a carved female mask, with a helmet and shield above. The shell is surmounted by a nude male figure, holding a dolphin, on scroll brackets, and the stem takes the form of a dolphin resting on a circular domed foot with four scrolled brackets and foliated border.

Height, $11\frac{5}{8}$ in.

Marks.—(1) C in a trefoil; (2) a human mask in an oval; (3) HB. These marks show that it was stamped at Breslau early in the eighteenth century.

(*PLATE XX.*)

Dish, Circular, Gilt.

A LARGE circular dish, with raised centre, decorated with eight panels of enamel in elliptical and rectangular frames, surrounding a shield enamelled with the Arms of Castille, France and Leon. The hollow is repoussé with a bold scroll design, set with eight large and four small elliptical and rectangular panels of enamel. On the rim, which has a beaded border, are eight similar enamelled panels, alternate with panels of repoussé oval bosses and scrolls. The enamels are cloisonné arabesques, in opaque white and blue on a ground of translucid ruby.

Marks on the back.—A D R ' S and two other illegible marks.

Diameter, 26 in.

Spanish, early seventeenth century.

(*PLATE XXI.*)

An Ostrich, Gilt.

A standing Ostrich, the body formed of an egg, the head removable. It holds in its beak a horseshoe, and in the right claw a stone, and on its neck is a collar of Gothic cresting. The silver covering is attached to the egg by rosettes. Applied to the base are two crawfish (coloured red), lizard, frogs, tortoise, etc., while the foot, which is octofoil, and embossed with lobes, is richly embellished with applied scrolls, female terminals, figures, etc.

Height, 19¼ in.

Marks.—N in a circle (Nuremberg), and the mark of the maker, Johannes Clauss.

Nuremberg, *circa* 1635.

(*PLATE XXII.*)

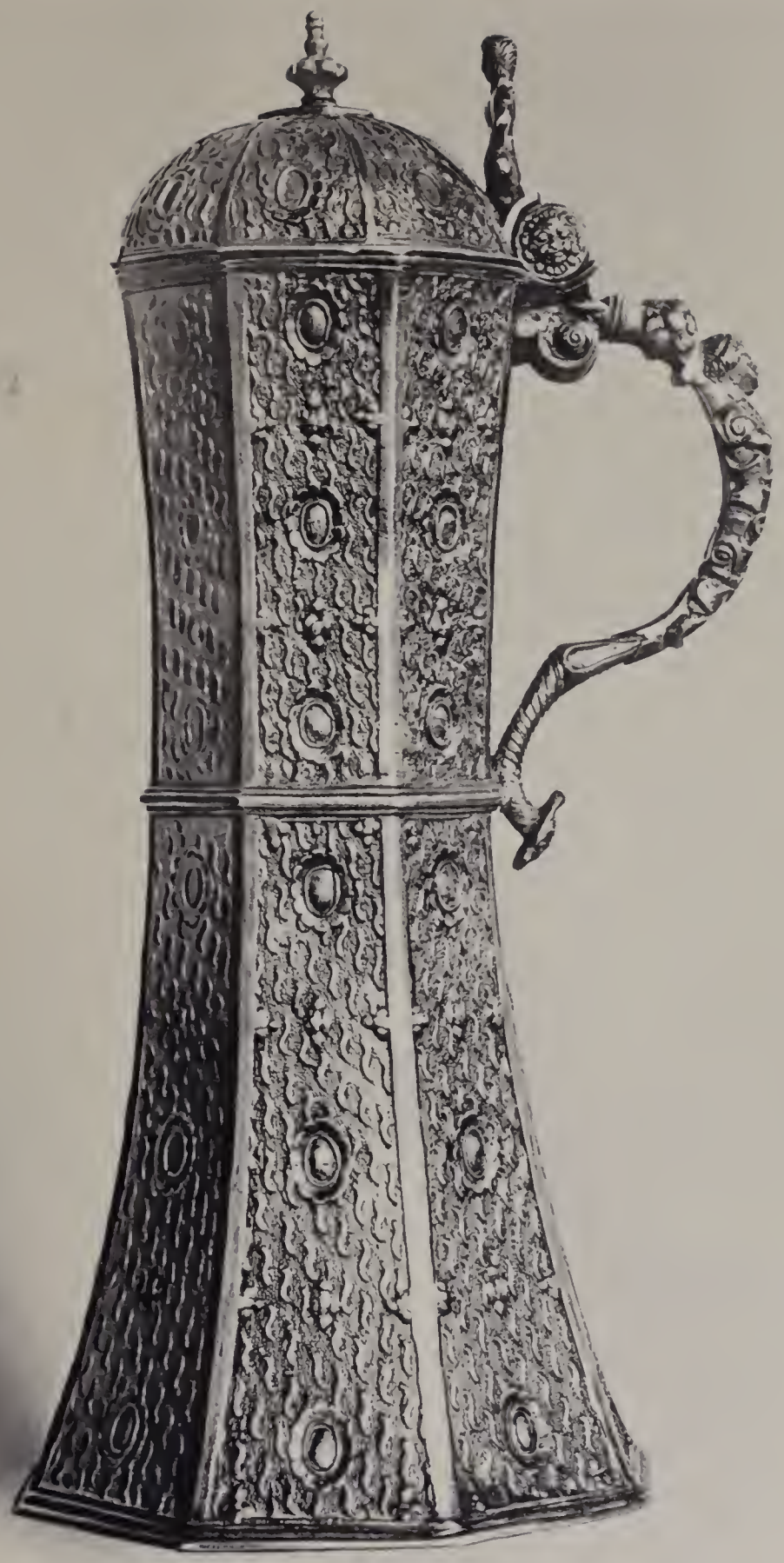
Tankard or Flagon, Gilt.

It is octagonal in form, narrowing towards the middle, where it is encircled by a plain moulding. The body and the domed cover are entirely covered with tears and oval medallions in slight relief. The handle is scrolled in a terminal figure, and ends in a human mask. The thumb-piece is a terminal figure, and the ends of the pins in the joint of the cover have grotesque human masks.

Height, $10\frac{3}{8}$ in.; diameter of mouth, $2\frac{7}{8}$ in.

Probably Hungarian, early seventeenth century.

(*PLATE XXIII.*)



Ship, with Single Mast and Two Sails, Parcel Gilt.

The hull is embossed with waves and dolphins, and has a terminal scroll at the stern; the stem is foliated, and has scrolled brackets. The oval base is embossed in similar manner to the hull. On deck there are six figures and two cannon, while two figures are climbing the ladders.

Height, $19\frac{3}{4}$ in.

Marks.—N in a circle (Nuremberg), and a tree—the mark of Esaias Zur Linden, who was master in 1609.

Nuremberg, early seventeenth century.

(*PLATE XXIV.*)

Nautilus Cup, Parcel Gilt Mounts.

The whorl of nautilus shell is carved. The silver cover is embossed with waves, and is covered by a large dolphin with Jonah, and on the apex is a rampant lion, holding a sword, on a pedestal supported by three scroll brackets, the shell secured by three straps decorated with terminal figures. At the indentation of the shell is an applied lizard on one side, and a frog on the other. The stem is formed by a figure of Neptune seated on silver filigree work, on a high pedestal, repoussé with marine subjects and embellished with applied frogs, lizards, etc.

Height, $17\frac{1}{2}$ in.

Mark.—MS linked, surmounted by a crown, in an oval, repeated twice.

(?) Transylvanian, seventeenth century.

(*PLATE XXV.*)

Covered Cup, Parcel Gilt.

This is embossed with bold, plain bosses, palm leaves and strap-work, and is supported on a vase-shape stem embossed with three grotesque masks, foliation, etc., the stem having three brackets. The high foot and the domed cover, which is surmounted by a cupid on a pedestal, are decorated in a similar manner to the body.

Height to top of cupid, $13\frac{7}{8}$ in.; height of cup only, $9\frac{3}{4}$ in.; diameter of mouth, 5 in.

Marks.—N in a circle (Nuremberg), and LT in an oblong.
Nuremberg, seventeenth century.

(*PLATE XXVI.*)

Cup, a Lion holding a Shell, Gilt.

This cup is in the form of a lion rampant, with double tail, holding in its paws a shell-shaped drinking cup. On the breast is an escutcheon with a six-pointed star in the centre. The head is removable, and in the mouth is a small spout. The oval base is embossed in imitation of ground.

Height, 11½ in.; base, 6¾ by 6 in.

Marks.—Pine-cone of Augsburg, and maker's mark, MS, in an oval.
Augsburg, seventeenth century.

(*PLATE XXVII.*)

Cup and Cover, Gilt.

The bowl is cylindrical, beaker shape, and embossed with fruit, foliage, and strap-work, and three large oval medallions representing a lion hunt, the hunter clad in eastern dress. Each panel is separated by winged female terminals, with scrolled arabesques and garlands. The vase-shaped stem is embossed with masks and shells, ovolo mouldings, with three scrolled brackets, and rests on a spherical domed foot, embossed with cupids' masks, conventional foliage, etc. The depressed domed cover, which is embossed with three panels of landscapes and buildings, divided by fruit in garlands on a matted surface, is surmounted by a statuette of a Roman warrior holding a plain shield, on a circular pedestal embossed with fruit and supported by three open scroll brackets. The name Joh. Roland is engraved inside the cover. Around the rim of the bowl several names are engraved.

Height to top of cover, $24\frac{1}{4}$ in.; height, exclusive of cover, $17\frac{3}{8}$ in.; depth of bowl, 9 in.; diameter of mouth, $6\frac{5}{8}$ in.

Marks.—(1) Pine-cone of Augsburg; (2) illegible; (3) ? a stork in shaped shield.

Augsburg, seventeenth century.

(*PLATE XXVIII.*)

Tankard of Large Size, Gilt.

A large tankard with the body divided into eight panels, which are engraved with figure subjects, warriors, etc., while one is engraved with a shield of arms—three fishes, crossed flags above, and the initials EG S; and another is engraved with a shield containing a coronet and a coronet crest. The vandyke panels above are embossed with cherubs, fruit, etc., which are repeated on the domed cover, and the panels below are embossed with cherubs, a hare, squirrel, hound, etc. A pine-cone surmounts the cover, which has a double-volute thumb-piece. The handle, which is scrolled and beaded, terminates in a shield, on which a stork is engraved. The base has an egg and tongue moulding.

Dimensions.—Height to top of cover, 11⅛ in.; height of body, 7 in.; diameter of mouth, 7 in.

Marks illegible.

German, seventeenth century.

(*PLATE XXIX.*)

Cocoa Nut, Carved, with Silver-gilt Mounts.

The nut is secured by three bands with arabesque decoration in relief, and is supported by a tall vase-shape stem, with three scrolled brackets, repoussé with human masks and fruit, on a circular embossed foot. The circular collar separating the stem from the foot is decorated with cherubs' heads and fruit. The lip, which is engraved with delicate arabesque ornament, is inscribed—"GRATVLOR · ADVENTV · D · V · ISTEN · HOZTA · EGESECE · D·R. SEIT · MIER · GOT · WIL · RVMEN." The cover is embossed, and is surmounted by a vase-shape knob. The nut is carved with foliage, grotesque masks and birds, and in the centre of the three compartments, in an oval medallion, is (1) a Pelican in her piety, with the name "ANNA MEREI" above; (2) a bull's head, with six-pointed star and a half-moon on each side, and the name "ANDREAS · BALASSA" above; (3) a bird standing on a branch between a half-moon and star, and the name "KATARINA . MINDZENTI."

Marks.—P. HP. (HP conjoined) in a shield.

Augsburg, seventeenth century.

Height, 14½ in.

(*PLATE XXX.*)

KATARINA MINJ

Nautilus Cup, Silver-gilt Mounts.

The shell is plain, and is surmounted by a figure of a whale ridden by Neptune and vomiting Jonah, and supported by a fluted vase-shape stem, with scrolled dragon brackets, on a circular foot repoussé with sea monsters, fluted edge, and with four applied frogs. The lip is mounted by a wide engraved rim joined by straps richly decorated with masks, terminal figures and arabesques.

Height, $11\frac{1}{4}$ in.

German, seventeenth century.

(*PLATE XXXI.*)

Ostrich-Egg Cup, Parcel Gilt Mounts.

The egg is secured by three enamelled and floreated straps and festoons of fruit, with grotesque male masks applied at the top of the straps. A band of enamel, similar to that on the straps, with a rope-like moulding, encircles the lip. The stem is an ostrich holding a horse-shoe in the beak, and standing on a high base, embossed, and set with enamelled panels, and applied with three ungilt festoons and scrolled ornaments. Surmounting the cover, which is decorated with six grotesque masks, ungilt, and with a rope moulding, is a small figure of a Roman warrior.

Height, $17\frac{5}{8}$ in.; height, exclusive of cover, 14 in.

No marks.

German, seventeenth century.

(*PLATE XXXII.*)

A Large Dish, Elliptical, Parcel Gilt.

The centre is embossed with a campaigning scene, with knights and Moorish horsemen, and a chariot with a dead king. The border is boldly embossed with cuttle-fish.

Length, 26 in.; width, 22 in.

Marks.—Pine-cone of Augsburg, and BD, in monogram, in a circle—the mark of Balduin Drentwett, born 1545, died 1627.

(*PLATE XXXIII.*)

Cup, in the form of a Dancing Bear.

The bear is entirely of white silver except the collar, which is gilt. On the circular stand is an applied lizard.

Height, 10⅛ in.

Maker's Mark—C K, in an oblong.

Augsburg, 1737.

(*PLATE XXXIV.*)

Cup, in the form of a Seated Lion, Gilt.

This is a large massive cup in the form of a lion seated erect upon a stringed instrument, cannon, tulip, and a number of mathematical instruments, a quill in the left paw. On the stem are four embossed figures of the Deity and Saints in clouds, with these Latin inscriptions engraved above:—

"Si Deus Pro Nobis Quis Contra nos."

"Sub tuum Presidium confugimus sancta Dei Genitrix."

"O Beatissime Ioseph ora pro nobis."

"O Beatissime Patrone Dauriane Ora pro nobis."

The circular base is entirely covered with a view of what is believed to be the city of Bâle.

Height, $17\frac{1}{4}$ in.; diameter of base, $8\frac{1}{2}$ in.

Marks.—The double flower of the town of Rappersweil, and the maker's mark, a fleur-de-lys.

Swiss, *circa* 1665.

(*PLATE XXXV.*)

Cup, Parcel-gilt.

The body is fluted and embossed with festoons and panels containing the names of winners. Suspending from the base of the bowl are shields engraved with names. The stem is in the form of a hill-man holding an axe, with irregular specimens of ore at his feet. On the circular foot and cover are several oval panels engraved with names. The cover is surmounted by a wooden erection with bird, at which a man with crossbows is shooting; other figures standing in various positions.

Height to top of cover, 19⅜ in.; height, exclusive of cover, 14⅜ in.; diameter of mouth, 5 in.

Marks.—F in an oval, and AM in an oval—the town mark of Freiberg, in Saxony, and the mark of the maker, Andreas Müller, Master in 1675 or 1676.

Date, *circa* 1670.

(*PLATE XXXVI.*)

Statuette of a Cavalier on Horseback.

A large and massive statuette of a cavalier in the costume of Louis XIV., seated on a prancing horse, parcel-gilt, on a high and broad elliptical base, boldly embossed with foliage.

Height, $15\frac{1}{8}$ in.; base, $10\frac{5}{8}$ by $9\frac{3}{8}$ in.

Marks.—The pine-cone of Augsburg, and the maker's mark, IS, in an oval.

Augsburg, late seventeenth century.

(*PLATE XXXVII.*)

Cup, Shell-shape, Parcel-Gilt.

The bowl is shell-shape, parcel-gilt, and embossed to represent a sea-monster. On the flat of the cover is an embossed sea-monster escaping from a basket. The handle is scrolled, and terminates in a merman among shredded leaves, ungilt. The stem is in the form of a fisher-boy, with uplifted hand and bended knees, standing on a high oval base with over-hanging acanthus leaves and embossed with dolphins.

Height, 15½ in.

Marks.—The pine-cone of Augsburg and BD interlaced, in circular cartouche. (Rosenberg, 202.)

Augsburg, late seventeenth century.

(*PLATE XXXVIII.*)

A Pair of Large Oval Dishes, Gilt.

These are embossed in bold relief with groups of nymphs and warriors, accompanied by amorini, in the centre, and with tulips and other flowers on the rim.

Length, 36½ in.; width, 31½ in.

Marks.—HLB conjoined, and town-mark of Hamburg—the mark of H. Lambrecht.

Hamburg, late seventeenth century.

(*PLATES XXXIX. and XL.*)

Ivory Tankard, with Silver-gilt Mounts.

The body is of ivory, elliptical in form and boldly carved with amorini at play. The cover, which is domed and decorated with an embossed tulip design, is surmounted by an infant bacchus in ivory. The mounts of the body are embossed with tulips, acanthus, etc. The handle is a female term, boldly scrolled; double volute thumb-piece.

Height, 13 in.; height of body only, $7\frac{7}{8}$ in.

Marks.—The pine-cone of Augsburg, and the maker's mark, IHM, in monogram—the mark of Johann Heinrich Mannlich, Master in 1698. (Rosenberg, 259.)

Augsburg, end of seventeenth century.

(*PLATE XLI.*)

Cup in the form of a Great Tun, Parcel Gilt.

The barrel, which is richly decorated with applied vine, not gilt, is supported on four rampant lions, gilt. The front of the barrel is decorated with bands of applied strap-work, and is embellished with an enamelled shield of arms—Quarterly, 1 and 4, . . . *an eagle displayed* . . . 2, . . . ID (?) *conjoined or*, 3 . . . *an embattled gateway* . . . *On an inescutcheon, a raven* (?) *and a mullet.* Crest—*three ostrich plumes issuant from a ducal coronet* in an oval cartouche with scroll mantling. The tap is in the form of a dolphin, with a mermaid above and applied fruit below. Seated astride the barrel is a bacchus holding a plain silver goblet with tapering bowl, which form a stopper and funnel.

Marks.—(1) a human face in a circle; (2) D, in a rectangular shield; (3) $\overset{I}{\text{M·S}}$ in a trefoil.

Height, 15½ in.; length of barrel, 7 in.; diameter, 6 in.

Breslau, early eighteenth century.

(*PLATE XLII.*)

Beaker-shape Cup and Cover, Gilt.

On the body, which is cylindrical, and tapers downwards, are the twelve fathers of Israel in relief, with their names engraved underneath in Hebrew, in small, shaped panels. Above each figure is strap-work decoration in the form of arches and scrolls, divided by applied vase-shape ornaments on pedestals, from which foliage suspends. The lip is decorated with strap-work panels enclosing quatrefoils. Two plain mouldings encircle the bowl, which is separated from the foot by a moulding decorated with acanthus foliage in slight relief. The edge of the foot is vertically fluted. The cover is decorated with bold, applied scroll-work and four human masks, and chased with the signs of the Zodiac in circular cartouches of strap-work, and is surmounted by a foliated vase-shape knob. The edge of the cover is fluted.

Height to top of cover, $14\frac{7}{8}$ in.; bowl only, 10 in.

Diameter of mouth, $6\frac{1}{8}$ in.

German, probably Augsburg, early eighteenth century.

(*PLATE XLIII.*)

Tankard, Parcel-Gilt.

On the body is a scene representing a victory of Alexander the Great, crowded with figures. On the cover is a medallion with mounted figure of Alexander, surrounded by a gilt border embossed with trophies of arms. The border of the base is decorated similar to the cover. The handle is a terminal figure, with clasped hands holding a horn, a winged helmet on the head of this figure. The thumb-piece is a double volute.

Height to top of figure, $8\frac{7}{8}$ in.; height exclusive of cover, $6\frac{7}{8}$ in.; diameter of mouth, $5\frac{3}{8}$ in.

Marks.—(1) the mark of Danzig; (2) the maker's mark, HAIDT; (3) AH in a pear-shape cartouche.

Danzig, early eighteenth century.

(*PLATE XLIV.*)

Nos. 1 and 8—A Pair of Small Cups, Gilt.

These are of pointed quatrefoil shape, the bowl divided by a plain moulding, the upper part minutely engraved with New Testament subjects, and with their references to the chapters in the Gospels. On one cup—

"Matt. 13." The Sower.
"Marci 6." Herodius' daughter with the head of John the Baptist on a charger.
"Joh 4." Christ and the nobleman of Capernaum.
"Lu. 8." The Sower.

On the other cup—

"Luc. 7." Mary Magdalene anointing Christ's feet.
"Matt. 9." Christ curing the palsy.
"Matt. 9." Christ and the ruler, and Christ healing the blind.
"Luc. 10." The good Samaritan.

The lower part fluted. The stems are supported by four female terms, and rest on moulded quatrefoil feet.

Height, $4\frac{1}{4}$ in.; diameter, $3\frac{3}{8}$ in.

Marks.—N in a circle (Nuremberg), and a fish in an oval cartouche—the mark of Franz Fischer, who was master in 1600.

Nuremberg, early seventeenth century.

(*PLATE XLV., Nos. 1 and 8.*)

No. 2—Small Cup, Parcel-Gilt.

The bowl is divided by a reeded moulding, the upper part engraved with scenes from the New Testament—the Nativity of Christ, Christ in the Temple, and the wise men offering gifts to the infant Jesus, and inscribed—

"DIE GEBVRD CHRI: WIRT OFFENBAR
CHR: WIRT IM TEMPEL BESCHNITEN
DIE DREI WEISEN VEREN CHR: GABEN."

Each scene is divided by a pillar, with a vase on it, inscribed—

"LVC. II. MAT. II. LVC. II."

The plain bosses on the lower part of body are engraved with—

"LG + ME." "HE," with three half-moons below, in a laurel wreath.

Height, $4\frac{1}{2}$ in.; diameter, 3 in.

German, sixteenth century.

(*PLATE XLV., No. 2.*)

No. 1. Nos. 2 and 3. Nos. 4, 5 and 6. No. 7. No. 8.

No. 3—Small Cup, Parcel-Gilt.

The bowl is divided by a reeded moulding. The upper part is engraved with Biblical subjects, and inscribed—

"KVNIG · MELCHISE · BRINGT · ABRAM · WIN."

(Melchizedek bringing bread and wine to Abram.)

"GOT · VERHEIST · ABRAM · MERW · SINST."

(Abram promised a son.)

"SARA · ERLAVPD · ABRAM · ZV · AGAR."

(Sarah giving Hagar to Abram.)

Each scene is divided by a vase on a pillar which are engraved with these references to the chapters in Genesis—

"G 14. G 16. G 16."

On the plain bosses on the lower part of bowl these initials are engraved—

"LG + ME." "VE" and three half-moons in a laurel wreath.

The short stem is delicately chased with foliage and scrolls, and the foot embossed with masks, fruit, strap-work, etc.

Height, $4\frac{1}{2}$ in.; diameter of mouth, 3 in.

Marks.—(1) I above H; (2) illegible, perhaps a wheel.

German, sixteenth century.

(*PLATE XLV., No.* 3.)

Nos. 4, 5 and 6—Three Small Cups, Parcel-Gilt.

The bowls are divided by reeded mouldings, the lower parts are plain and ungilt, while the upper parts are engraved with agricultural scenes, and one with three people in ruffs eating at a table. The short stems are delicately pierced with stags, bears and other animals, and the feet embossed and chased with boar-hunts.

Height, $3\frac{3}{8}$ in.; diameter, 3 in.

No marks.

German, sixteenth century.

(*PLATE XLV., Nos.* 4, 5 *and* 6.)

No. 7—Small Cup, Gilt.

The upper part is delicately engraved with festoons of fruit and flowers, the lower part repoussé with plain bosses, divided by honeysuckle. The short plain stem is supported by three scrolled brackets, and rests on a chased open-work foot, decorated with cherubs and terminal figures. The lip moulded.

Height, $3\frac{3}{4}$ in.; diameter of mouth, $3\frac{3}{4}$ in.

Marks.—N in a circle (Nuremberg), and HM in monogram, and a slipped flower below, in a shaped shield—the mark of Heinrich Mack, Master in 1612.

Nuremberg, early seventeenth century.

(*PLATE XLV., No.* 7.)

No. 1—Wager Cup, Gilt.

The female is in ruff and embroidered skirt, holding gloves in her hand, with hat and plume.

Height, $6\frac{1}{8}$ in.

Mark.—HE conjoined.

German (? Constance) late sixteenth century.

(*PLATE XLVI., No.* 1.)

No. 2—Wager Cup, Gilt.

This is in the form of a windmill with a tube extending downwards, which is probably intended to blow down to set the sails in motion. On the house, opposite from the arms of the windmill, is an engraved clock. A figure is climbing up the ladder. The stem is a circular knop, pierced. The bowl is bell shape, and is fluted and embossed, and also engraved with flowers, a female holding a lily, and a double-headed eagle displayed.

Height, 9 in.

Marks.—A horse or lion rampant, crowned; ? HS conjoined; and modern Dutch marks.

Dutch, seventeenth century.

(*PLATE XLVI., No.* 2.)

No. 3—Wager Cup.

This is parcel-gilt, and is in the form of a female with ruff, holding above her head a small fluted cup, and embossed with escallops, and supported by scroll handles. The back of the skirt is pounced with floreated work.

Height, $6\frac{3}{4}$ in.

Marks.—N in circle (Nuremberg) and MB conjoined—the mark of Melchior Bayer of Nuremberg.

Nuremberg, *circa* 1550.

(*PLATE XLVI., No.* 3.)

No. 4—Wager Cup, Gilt.

This is in the form of a figure with upstretched loose arms, in Hungarian costume, part of the floreated design on which is pounced.

Height, $6\frac{1}{2}$ in.

Marks.—N in a circle (Nuremberg), and the mark of the maker, IR—the mark of Jörg Ruhel, Master in 1598.

Nuremberg, end of sixteenth century.

(*PLATE XLVI., No.* 4.)

No. 4.

No. 3.

No. 2.

No. 1.

No. 1—Cup, with Agate Bowl, Silver-Gilt Mounts.

The agate bowl, which is oval in form, is $6\frac{3}{8}$ in. long and $4\frac{3}{8}$ in. wide, and is supported by a triton on an oval foot, embossed with waves and acanthus foliage, and with four panels of mermaids, flowers, a figure holding a dolphin, a man fishing, and a child riding a dolphin. It has two scrolled handles.

Height to top of handles, $6\frac{3}{8}$ in.

No marks.

German, seventeenth century.

(*PLATE XLVII., No.* 1.)

No. 2—Cup, with Rock-Crystal Bowl, Mounted in Silver-Gilt.

The crystal bowl, which is 7 in. long and is elongated and shell-shape, is carved with an acanthus leaf on each side and acanthus foliage near the handle, and is engraved with a bird and two insects. It is fitted into a mount decorated with acanthus foliage, cornucopia, and flutings, and is supported by a dolphin on an oval foot embossed with fruit, foliage, etc. The handle is in the form of a scrolled and winged female term.

Height, 8 in.

Marks.—$\frac{13}{AK}$ and a female head in profile, looking to the right.

German, seventeenth century.

(*PLATE XLVII., No.* 2.)

No. 3.—Turbinated Shell, Mounted as a Cup, Gilt.

The cover is domed and decorated with strap-work, enclosing a quatrefoil, divided by a rope and tassel, and is surmounted by a seated boy. The border of the cover is incised with acanthus foliage. The stem is a tree trunk, clasped by a boy, and rests on a sexfoil foot, with strap-work decoration as on the cover.

Height, 8 inches.

Marks.—A lined heart, with numbers above, 1. 13. 7. (? Vienna); and ZF, in a heart (Rosenberg 2347).

Austrian, *circa* 1700.

(*PLATE XLVII., No.* 3.)

No. 3.

No. 2.

No. 1.

No. 1—Ship, with single Mast and Sail, Parcel-Gilt.

The hull is embossed with dolphins. There are two armed men on the deck, two climbing the ladders, and one in the crow's nest. The stem is supported by scrolled brackets and terminals, on a high, oval base, embossed with scrolls of flowers.

Height, $14\frac{3}{4}$ in.

Augsburg, early seventeenth century.

(*PLATE XLVIII., No.* 1.)

No. 2—Ship, Gilt.

The hull, which is boldly embossed with tritons, sea-horses, and other monsters, and with cannon projecting from the sides, is supported on a dolphin stem on a high, oval foot, embossed with shells and waves. It has a single mast and sail, which is inscribed—

"Georg Christoph Neymer Schüffmeister von Regensspurg, P.B.N. 1744."

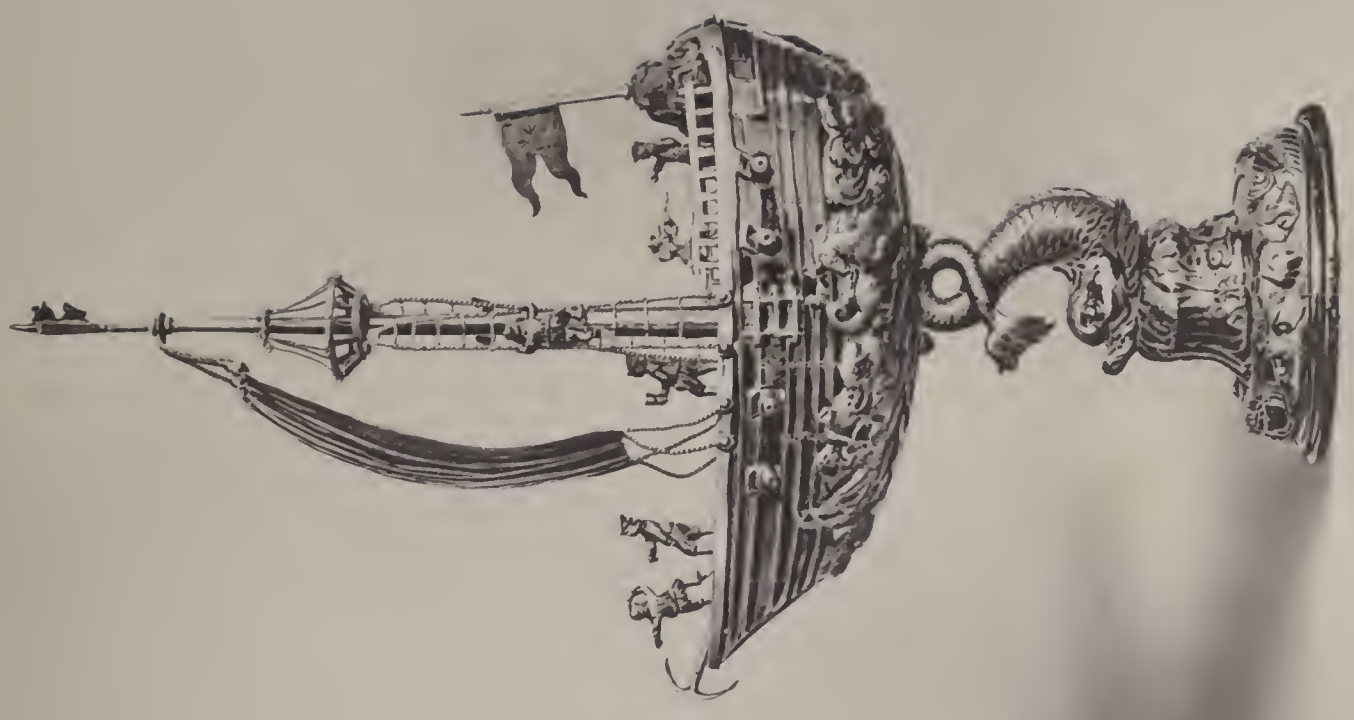
There are five figures on the deck, and two climbing the ladders.

Height, $15\frac{7}{8}$ in.

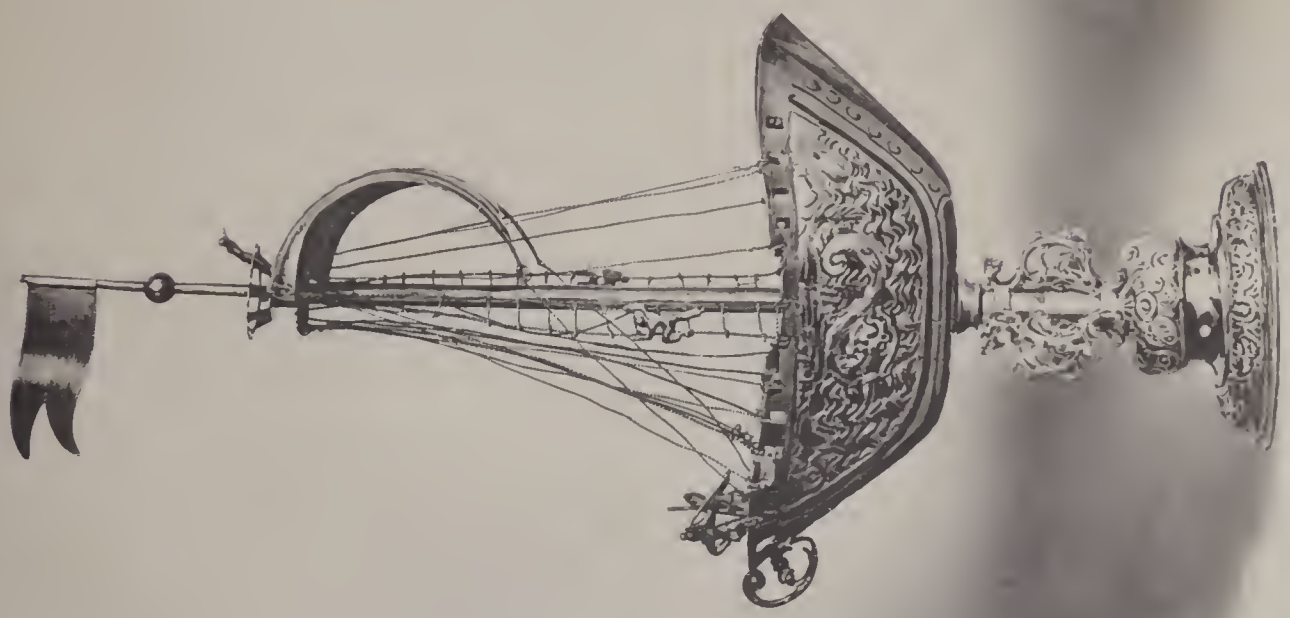
Marks.—Pine-cone of Augsburg, and SD—the mark of Salomon Dreyer.

Augsburg, middle of the eighteenth century.

(*PLATE XLVIII., No.* 2.)



No. 2.



No. 1.

No. 1—Tankard, of Ivory, with Silver-Gilt Mounts.

The body, which is of ivory and is oval, is carved with boys playing instruments, drinking, etc. The flat, slightly-domed cover, which is surmounted by an ivory cupid standing on chased arabesques, is decorated with sheaves of corn, baskets of flowers, etc.; the thumb piece is a double volute, chased with acanthus. The handle is a scrolled terminal figure, with a rosette applied at each side near the top.

Height, to top of cupid, $9\frac{1}{2}$ in.; height, exclusive of cover, $6\frac{5}{8}$ in.

Marks.—Pine-cone of Augsburg and P·S—the mark of Philip Stenglin.

Augsburg, *circa* 1720.

(*PLATE XLIX., No.* 1.)

No. 2—Cup, of Ivory.

The ivory is carved with a boar and bear hunt. The cover is surmounted by an ivory figure of a warrior holding a shield in the form of a mask. The silver-gilt mounts are new.

Height 11 in.; exclusive of cover, $5\frac{7}{8}$ in.

German, seventeenth century.

(*PLATE XLIX., No.* 2.)

No. 3—Tankard, of Carved Ivory, with Gilt Mounts.

The body is carved with a scene representing Esther before Ahasuerus, who is seated on a throne with lions sejant, and six lions couchant, below each other, at the sides of the steps. There are numerous figures, with camels, etc. The cover, which is surmounted by a statuette of a mounted Roman warrior on an hexagonal pedestal, has a floreated embossed border. The thumb-piece is in the form of two birds' heads and necks, with acanthus foliage. The handle is a dolphin and scroll, and round the base of the tankard is an embossed laurel wreath border.

Height, to top of statuette, $8\frac{1}{2}$ in.; height, exclusive of cover, $5\frac{3}{4}$ in.; diameter of mouth, $4\frac{3}{8}$ in.

Marks.—The mark of Danzig, and $\overset{\text{T}}{\text{I·K}}$ in a trefoil (Rosenberg, 532).

Danzig, seventeenth century.

(*PLATE XLIX., No.* 3.)

No. 3.

No. 2.

No. 1.

No. 1—Ivory Tankard, Parcel-Gilt Mounts.

The body is elliptical and carved in high relief with female figures in various attitudes. In the cover, which is embossed with floreation, is a carved ivory plaque with amorini seated and playing; double volute thumb-piece. The handle is scrolled with a female terminal figure. The upper mount of the body is plain, while the base is embossed with acanthus leaves.

Height to top of thumb-piece, 11¼ in.; height of body only, 8¾ in.

Marks.—Pine-cone of Augsburg, and EH in an oval.

Augsburg, seventeenth century.

(*PLATE L., No. 1.*)

No. 2—Covered Cup of Ivory, with Parcel-Gilt Mounts.

The centre of the body is of ivory, carved with four bacchanalian figures, and is supported by a cupid, ungilt, on a high, shaped-oval foot, embossed with fruit, flowers and acanthus. The upper mount is embossed with fruit, divided by acanthus, and the lower mount is plain, alternate with acanthus, while under the bowl is a radiating acanthus decoration. The domed cover is treated in a similar manner to the foot, and is surmounted by a boy with a drum, ungilt.

Height, with cover, 14½ in.; without cover, 11⅝ in.

Marks.—The pine-cone of Augsburg, and the mark of Albrecht Biller.

Augsburg, late seventeenth century.

(*PLATE L., No. 2.*)

No. 2.

No. 1.

No. 1—Cup, Gilt.

This is in the form of a prancing horse on an oval foot, embossed with fruit; the head is removable.

Height, $7\frac{3}{4}$ in.

Marks.—F, in a circle, and the mark of Amsterdam; date, 1637 or 1668.

Amsterdam, seventeenth century.

(*PLATE LI., No.* 1.)

No. 2—Cup, in form of a Sitting Goat, Gilt.

It has a plain collar on neck.

Height, 4 in.

German, seventeenth century.

(*PLATE LI., No.* 2.)

No. 3—Lion, Gilt.

A lion rampant, formed as a cup.

Height, 8 in.

Augsburg, late sixteenth century.

(*PLATE LI., No.* 3.)

No. 3.

No. 2.

No. 1.

No. 1—Cup, in form of a Stag, Gilt.

The stag has a plain collar on the neck; the head is removable. The stand is embossed with lizards, frogs, shells, etc.

Height, 10 in.

Marks.—Pine-cone of Augsburg, and CB in an oval—(?) the mark of Christoff Beheim, died 1610.

Augsburg, early seventeenth century.

(*PLATE LII., No.* 1.)

No. 2—Cup, in form of Stag, Gilt.

The head of the stag is removable, and on the neck is a decorated collar. On the long oval base are a lizard, frog, etc., enamelled.

Height, 9 in.

Marks.—Pine-cone of Augsburg, and CB in an oval—(?) the mark of Christoff Beheim, died 1610.

Augsburg, early seventeenth century.

(*PLATE LII., No.* 2.)

No. 2.

No. 1.

No. 1—Cup, in the form of a Partridge, Gilt.

This has no stand, the head is removable.

No marks.

Height, 7 in.

German, seventeenth century.

(*PLATE LIII., No.* 1.)

No. 2—Cup, in the form of a Peacock, Parcel-Gilt.

The peacock, which has a crest of flowers on its head, stands on a shaped oval base embossed with a frog, insect, floreations, etc.

Marks illegible.

Height, $8\frac{3}{8}$ in.; length, $11\frac{1}{4}$ in.

(*PLATE LIII., No.* 2.)

No. 3—Small Cup, Gilt.

In the form of a ram, standing on hind legs on a domed circular base.

Marks illegible.

Height, $5\frac{1}{8}$ in.

German, seventeenth century.

(*PLATE LIII., No.* 3.)

No. 3.

No. 2.

No. 1

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